RED-FIGURED ATHENIAN VASES
IN THE
METROPOLITAN MUSEUM OF ART

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RED-FIGURED ATHENIAN VASES IN THE METROPOLITAN MUSEUM OF ART

BY GISELA M. A. RICHTER, LITT.D., L.H.D.

WITH EIGHTY-THREE DRAWINGS

BY LINDSLEY F. HALL

VOLUME ONE

TEXT

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PREFACE

This book is designed to serve a twofold purpose. First, it is intended as a descriptive catalogue of the more important red-figured Athenian vases in the Metropolitan Museum collection and as a text for Lindsley F. Hall's admirable drawings;[1] *each vase is described and discussed in reference to its subject, style, date, inscriptions, technique. In other words, the book should serve as a kind of "Furtwängler and Reichhold" of the New York collection. The second aim is to present a general handbook on red-figured vases. The time seems ripe for such an endeavor; for J. D. Beazley's epoch-making researches have greatly stimulated interest in this subject and have enlarged its scope. In this book, therefore, special emphasis has been placed on the styles of the various painters. The vases have been arranged chronologically under artists, and wherever possible the style of each painter has been analyzed.*[2] *An introductory chapter for each period gives its general stylistic traits (so that the particular style of an artist may be differentiated from the common one of his time), as well as its historical background, the chief landmarks for its chronology, and a survey of the outstanding artists. A general introduction is intended to give the student and the layman the necessary background for an appreciative understanding. For though no words can describe the beauty of the designs, there is much other information—regarding chronology, technique, subjects, inscriptions, signatures—which may help to elucidate them.*

It was felt that the New York collection lent itself particularly well to this double treatment; for it is representative of all the various periods of the red-figured style and contains works of most of the outstanding artists of that style. It enables us therefore to study step by step the development of red-figured painting and to learn to know the chief personalities connected with its progression. The current

1. These include the 83 drawings in the plates of volume II and the 34 illustrations in the text of this volume.

2. Analyses of style are admittedly difficult and personal. The style of an artist rarely consists of hard and fast formulas but shows considerable variations. My selections of what seem to me the salient characteristics of each artist are therefore naturally not intended to be in any way final and will doubtless be enlarged and corrected by future research.

subjects appear on our vases and give an insight into Greek life and mythology. Several unusual scenes add variety and interest to the task of interpretation and afford a glimpse of the detective work demanded by archaeology. The intricate technical problems involved can best be understood by a close acquaintance with particular vases. It is true, of course, that our collection is only a small part of an immense output, that, moreover, it includes no examples of several of the best artists (for instance, Euphronios, Euthymides, Phintias, the Sotades Painter), and that many of the lesser painters also are not represented—that therefore the picture we draw is not complete. But in so extensive a field this is no serious charge. Enough is here to give a vivid realization of the whole. And it is the largeness of the scope which makes the study of Greek vases sometimes confusing. By becoming intimately acquainted with a limited yet representative number of examples against a larger background, the student will perhaps gain a clearer conception of the subject than if he obtained a general knowledge of the thousands of specimens scattered throughout Europe and America.

Not all the red-figured vases in the Museum collection are included—only 173 out of a total of almost five hundred. In our selection we have been guided chiefly by quality. Only the better examples have been admitted; exceptions have been made only in cases where a vase was attributed to a known artist and so had a special stylistic interest, or where an unusual subject was represented. Besides red-figured ware a few white-ground examples have been included; not, however, the bulk of the white-ground lekythoi, since they have been published by Arthur Fairbanks in his Athenian Lekythoi *(1907 and 1914).*

Every vase described is illustrated by either a drawing or photographs[3] *or both. Mr. Hall has spared no effort to make his drawings*[4] *as accurate as possible and they have been checked by him, by Christine Alexander, associate curator of the*

3. The proportion of drawings to photographs is about 1 to 3—83 drawings and 230 photographs, exclusive of those of the shapes on pls. 169–181.

4. A few of the drawings have already appeared in reduced size in various books. In almost every case corrections have since been made on the drawings, so that the earlier publications are superseded.

department, and by me, not once but several times. Drawings have been made only of those scenes which could not be properly appreciated in photographs because of their state of preservation or their pronounced curvature.[5] *In all other cases photographs have been used, either full size or reduced. Most of them are from new negatives made by the Museum photographer, Edward Milla; and those who are conversant with the difficulties involved will appreciate their quality. Each vase has been meticulously cleaned in the Museum repair shop by Cordray Simmons, who removed all modern repaintings*[6] *and brought to light many a significant detail hitherto obscured. As a result vases and photographs can now be used for study without reserve.*

My text has been read by Miss Alexander and Marjorie J. Milne, assistant curator of the department, both of whom have made many valuable suggestions, corrections, additions. A number of the comments on the inscriptions of our vases and all those on the graffiti (pp. 221ff.) have been supplied by Miss Milne. My sister, Irma Richter, has revised parts of the introductory chapters. I am indebted to many colleagues who have facilitated my studies in the museums in their charge.[7] *I have also had the advantage of Mr. Beazley's reading of my manuscript, which has, of course, greatly benefited thereby. But, besides this specific aid, I owe to him the inspiration derived from his published works, the enlargement of horizon which his researches have afforded. He has made of the study of Greek vase painting a major adventure in art criticism.*

I want to acknowledge also the great help I have had from the Editorial Division of the Museum—especially from Winifred E. Howe, Ruth Richards, and

5. The conventions adopted by Mr. Hall in these reproductions are explained in his notes on the drawings, pp. vii ff.

6. Naturally, missing pieces have had to be supplied in plaster and painted. Where these restorations are parts of the picture or the ornaments they have been recessed; elsewhere they are generally level with the adjoining surface. The restored portions are painted black or red according to the color of the adjoining parts; no lines have been restored in the figured decorations except in a few cases where a straight line or part of a circle has been completed to make the design more effective.

7. Acknowledgments of specific suggestions are made in the footnotes.

Beulah Dimmick—for their thorough revision of my text. They have removed many inconsistencies and contradictions and have helped to make the arrangement logical and convenient. My thanks are due to Abraham Fieldman for the checking of references and for help in the Bibliography. The Index is by Mrs. Nicholas Moseley.

The work of this book—the cleaning of the vases, the drawing, the photography, and the writing of the text—has taken over ten years—fortunately, for in the meantime the Museum collection has greatly advanced in importance. It is in the hope that the study of this collection will initiate an increasing number of people into one of the richest and most fascinating phases of Greek art that this book is offered.

G. M. A. RICHTER.

NOTES ON THE DRAWINGS

THE difficulties of reproducing on a flat surface decoration which covers a curved surface must immediately be recognized. It may therefore be useful and interesting to set forth in a general way the methods by which I have attempted to overcome these difficulties, as well as the actual mechanical means used in making the drawings and the stages which must be gone through to bring them to completion.

In the development of a Greek vase care must be used by the copyist to avoid distortion of figures and to make as little change in the composition as possible. This will be seen to be simple with a cylindrical surface, as in many lekythoi, or a conical surface, as in some kraters. It is much more difficult in vases the body of which may be roughly described as spherical or ovoid, such as the oinochoe or the hydria. We are confronted with somewhat the same problem as Mercator was when he made his famous projection of the earth's surface. In order to keep the points of the compass constant, as he neared the poles he spread the surface in both directions, increasing the area of the land as well as that of the water. In copying the decoration of a vase, however, we can spread only laterally, keeping our reserve portions—land—substantially the same in area and making all necessary increases in the background—water.

As an example of the difficulties with which the copyist must cope, we may discuss the hydria. The decoration of this vase generally covers the shoulder and often extends from the neck two thirds of the way to the foot. In drawing a group of figures the space must be increased somewhat between the heads and feet and decreased occasionally between the bodies when the latter are not in contact, in order not to produce distortion or alter the composition materially. Sometimes arms and legs are so related to adjacent figures that they must be lengthened a little in order to maintain that relationship. In the case of the kylix the development is not difficult, as the under side is so nearly flat. There is almost no change from the original except at the lip, where there must be a slight spreading.

The scenes on red-figured Athenian vases are generally bounded top and bottom, and sometimes on the sides, by decorative bands made up of units repeated as often as necessary to fill the space. These are generally included in my drawings. In some instances units are added to the border band, in others units are stretched a little, to fill the wider space necessitated by the development.

In many of these drawings there are lines and areas of various shades of gray, from the light gray of the reserve portions to the black of the background. In the collotypes white is indicated by the lightest gray tone, slightly lighter than the gray of

the reserve areas. I have also used this tone to represent incised lines, such as circles on shields (nos. 1, 14, 68, 80), but for incised outlines of hair I have used reserve gray, and in at least one case (no. 135), in which a lion skin is flecked with short incisions, I have used dark gray.

The thinned glaze frequently employed by the painters of red-figured vases to represent muscles, bones, tendons, hair, fur, feathers, drapery folds, fabric designs, decorative motives, etc. is shown in a fairly light gray on reserve portions. Washes of thinned glaze were often applied to areas on garments, helmets, shields, vessels, etc., sometimes smoothly, at other times carelessly with no definite boundary or density. Locks of hair, borders of garments, and borders of scenes were usually painted in black glaze, which occasionally thinned out toward the end of a brush stroke. Though the painter's intention seems to have been to show these lines as areas in black, I have in general tried to reproduce the gradations that appear on the vase.

The opaque red pigment which was applied to background and reserve areas is represented by a darker gray than that used for thinned, or diluted, glaze. This opaque color (now often partly or entirely worn away) was used for inscriptions, strings and cords, wreaths and fillets, rocks and plants, blood gushing from wounds, and many other things. Very often dark gray lines on black areas indicate relief lines—in fact they might be considered the high lights of the glossy relief lines. Instances are strings of bows and musical instruments and, infrequently, curls in a black coiffure. Raised dots in black glaze are shown by the use of a high light on the upper left sector of each tiny circle.

In copying such a variety of vase paintings, even though they are all red-figured, and in representing their various techniques thorough consistency is well-nigh impossible. In fact, in the case of a late oinochoe (no. 169) I have had to disregard some of my own conventions in order to indicate colors and modeling.

The first stage in the making of a drawing is the tracing of the design on the vase, using very transparent but sturdy tracing paper. Care and patience are required to keep the paper applied to the glossy surface of a red-figured vase. It may be held in place by a strong band of elastic girdling the vase at its greatest diameter, though of course not all shapes lend themselves to this method. For a bell krater or calyx krater, the copyist must use his own ingenuity. For a kylix I make a hole in the center of a piece of tracing paper, through which I push the foot of the inverted vase; the paper then lies conveniently on the design. In tracing small areas one hand may hold the paper as the other draws.

In some instances the surface of a vase is so badly worn away that little more than the outlines of the figures can be seen through the tracing paper. In such a case care-

ful examination of the surface must be made, frequently with the magnifying glass, in order that no particle of evidence be lost which would help us reconstruct the ancient design. Inscriptions sometimes elude the most careful scrutiny, as the opaque red pigment in which they were written on the black background has often disappeared, leaving only the very slightest evidence of its former presence; if the background itself is in bad condition, the difficulty of discovery is increased.

The paper to be used for the final drawing must now be prepared. It should be of fairly smooth surface, considerable thickness, and excellent quality. It must be mounted on a drawing board, as otherwise the washes of black and gray will cause it to pucker. To mount, lay the paper face down on a clean surface and wet the back thoroughly and evenly with a sponge. Rub the margin of the paper as dry as possible with a towel and then quickly apply glue all the way round the sheet about half an inch from the edge. Reverse and place on the board, using pressure on the glue and stretching the paper from all sides. The surface of the paper will be uneven, but it will gradually dry perfectly flat.

After the tracing is made, its lines, often feeble and inaccurate, must be strengthened and corrected with the vase before one. My method is then to pencil carefully the lines of the whole drawing on the reverse side of the tracing paper, and next to rub this drawing on to the mounted sheet, over which a piece of clean tracing paper should then be tacked to preserve the rubbing from smearing or obliteration. As the correction of the rubbing proceeds holes are cut in this paper, and the parts of the rubbing not yet worked upon are left covered. The rubbing must be very carefully examined, compared with the original, in fact virtually redrawn section by section, as just indicated, great accuracy and attention to details being necessary at this stage of the work.

If the copyist prefer, he may by means of a soft transfer paper and a hard pencil not too sharp transfer his tracing onto the final sheet. This does away with the rubbing process, but it must be made certain on the one hand that the transferred lines can be easily erased, and on the other that they can be carefully preserved from obliteration until the final penciling is done.

The next stage is the inking, which requires even more meticulous care and constant reference to the vase itself. I first ink the outlines of the figures and objects. These outlines are broadened with a coarse pen, preferably a ball-pointed one, to about the width given by the ancient painter to his contour stripe. The background is then filled in with a brush, though it must not be forgotten that if inscriptions occur on the background each letter must be left in reserve, dark gray to be applied later to represent the ancient red. If portions of the vase are missing, restoration is often allowable where only small breaks occur in a straightforward design; where

restoration does not seem permissible, conventions for the rendering of the areas have been adopted. Missing reserve portions are stippled with black dots; black portions are first stippled, then crosshatched, then washed with diluted ink. Sometimes, when there is no doubt as to the original outlines, the conventions are used to indicate the areas, but more often it is necessary to restore as background large portions which we know must have contained figures or objects, but about which we have no right to conjecture.

Next comes the drawing within the reserve portions—perhaps the most trying, as certainly the most exacting, part of the whole process. As a final step the reserve gray is applied by spreading a light wash of neutral tint or charcoal-gray water color over the drawing. In this connection it may be remembered that, as waterproof ink has been used, both full strength and diluted, no harm is done by overrunning the entire drawing with the wash. Before the drawing is cut from the board it is well to be certain that the paper is thoroughly dry.

To supplement these statements regarding methods used in copying, notes of explanation have been added in some instances to the descriptions of the individual vases.

LINDSLEY F. HALL.

NOTE ON THE INSCRIPTIONS

LETTERS not preserved in the original but conjectured are enclosed in square brackets, e.g. K[α]ΛOΣ. A lost letter which cannot be supplied by conjecture is indicated by a dot within square brackets; where the number of letters lost cannot be determined, the space between the brackets is left blank. Letters omitted in the original are supplied within pointed brackets, e.g. K⟨α⟩ΛOΣ. Letters left undeciphered are indicated by dots. Doubtfully deciphered or incompletely preserved letters have dots under them.

CONTENTS

Preface iii
Notes on the Drawings vii
Note on the Inscriptions x
Table of Contents xi
List of Illustrations xv
List of Abbreviations xvii

INTRODUCTION TO THE STUDY OF RED-FIGURED ATHENIAN VASES

I. General Characteristics xix
II. Subjects xxiii
III. Ornaments xxvi
IV. Shapes xxvi
V. Inscriptions xxviii
VI. Technique xxxv

RED-FIGURED ATHENIAN VASES IN THE METROPOLITAN MUSEUM OF ART

History of the Collection 1
Catalogue 5

NOTE: *In the following table the roman figures* (1, 2, *etc.*) *refer to text pages and the italic figures* (*1, 2, etc.*) *refer to the numbers of the plates in volume two.*

I. EARLY STYLE (ABOUT 525–500 B.C.) 5
A. Group of Psiax and Oltos 14
PSIAX ("The Menon Painter") 14
1. Kylix 14:*1,2,179*
PSIAX (?) 17
2. Kylix 17:*2,8,179*
OLTOS 17
3. Psykter 17:*4,173*
B. Group of Epiktetos and Other Cup Painters 19
EPIKTETOS (?) 19
4. Pyxis 19:*9,178*
EUERGIDES PAINTER 20
5. Kylix 20:*3,179*
PAINTER OF BERLIN 2268 21
6. Kylix 21:*5,179*
7. Kylix 22:*6,179*
EPELEIOS PAINTER 23
8. Kylix 23:*7,179*
KISS PAINTER 24
9. Fragment of a Kylix 24:*8*
HEGESIBOULOS PAINTER 24
10. Kylix 24:*9,10,179*

II. RIPE ARCHAIC STYLE (ABOUT 500–475 B.C.) 27
A. Painters Who Decorated Chiefly Large Vases 33
ASSOCIATE OF EUTHYMIDES (?) 33
11. Hydria 33:*11,172*
KLEOPHRADES PAINTER (Epiktetos II) 34
12. Calyx Krater 34:*12,13,170*
13. Amphora 36:*14,15,169*
BERLIN PAINTER 38
14. Hydria 38:*16,172*
15. Oinochoe 39:*17,177*
16. Nolan Amphora 40:*18,169*
NIKOXENOS PAINTER 41
17. Amphora 41:*19,169*
ASSOCIATE OF THE NIKOXENOS PAINTER (?) 43
18. Volute Krater 43:*20,171*
EUCHARIDES PAINTER 44
19. Amphora 44:*21,22,169*
MYSON 45
20. Column Krater 45:*23,170*
FOLLOWER OF MYSON 46
21. Column Krater 46:*23,170*

GERAS PAINTER 47
22. Pelike 47:*22,173*
ARGOS PAINTER 47
23. Pelike 47:*24,173*
HARROW PAINTER 48
24. Upper Part of an Oinochoe 48:*33*
SYLEUS PAINTER 49
25. Amphora 49:*25,26,169*
26. Hydria 50:*27,172*
27. Hydria 50:*24*
B. Painters Who Decorated Chiefly Smaller Vases 51
DUTUIT PAINTER 51
28. Lekythos 51:*28,175*
TITHONOS PAINTER 52
29. Lekythos 52:*29,175*
30. Lekythos 53:*29,175*
PROVIDENCE PAINTER 53
31. Lekythos 53:*30,175*
32. Nolan Amphora 54:*31,169*
OIONOKLES (formerly Dionokles) PAINTER 55
33. Nolan Amphora 55:*32,169*
BOWDOIN PAINTER 55
34. Lekythos 55:*33,175*
UNATTRIBUTED 56
35. Nolan Amphora 56:*34,169*
C. Painters Who Decorated Chiefly Cups 58
COLMAR PAINTER 58
36. Kylix 58:*35,179*
37. Fragment of a Kylix 58:*36*
APOLLODOROS 59
38. Kylix 59:*36*
PANAITIOS PAINTER 60
39. Kylix 60:*37,38,39,179*
BRYGOS PAINTER 63
40. Lekythos 63:*40,175*
41. Lekythos 64:*41,175*
42. Skyphos 64:*42,178*
43. Kantharos in the Form of Two Female Heads 65:*43,178*
44. Kylix 66:*44,180*
45. Fragment of a Kylix 67:*41*
46. Kylix 67:*45,180*
47. Lekythos 68:*46,175*
48. Lekythos 69:*46,175*
49. Kylix 70:*47,180*
50. Kylix 70:*44,180*
BRISEIS PAINTER 71
51. Kylix 71:*47,48,180*
MAKRON 72
52. Kylix 72:*49,51,52,180*
53. Kylix 75:*50,53,54,180*
54. Kylix 76:*50,55,56*
55. Kylix 77:*57,59,60,180*
56. Kylix 78:*57,180*
57. Kylix 79:*58,180*
58. Fragment of a Kylix 79:*49*
DOURIS 80
59. Kylix 80:*61,63,64,181*
60. Fragment of a Kylix 82:*66*
ANTIPHON GROUP 83
61. Kylix 83:*62,181*
62. Kylix 84:*65,181*
63. Fragment of a Kylix 84:*66*
III. EARLY FREE STYLE (ABOUT 475–450 B.C.) 87
A. The Mannerists 91
PAN PAINTER 91
64. Column Krater 91:*67,68,170*
65. Oinochoe 93:*69,177*
66. Amphora 94:*70,72,169*
67. Skyphos 95:*69,178*
IMITATOR OF THE PAN PAINTER 95
68. Column Krater 95:*71,75,170*
PIG PAINTER 97
69. Column Krater 97:*72*
GIRGENTI PAINTER 97
70. Column Krater 97:*73,170*
NAUSIKAA PAINTER 98
71. Hydria 98:*74,172*
NAUSIKAA PAINTER (?) 100
72. Pelike 100:*75,173*
B. The Penthesileia Painter and Others 101
PENTHESILEIA PAINTER 101
73. White-Ground Pyxis 101:*77*
74. White-Ground Disks 103:*76,178*
75. Kylix 105:*78,181*
76. Skyphos 106:*78,178*
77. Skyphos 107:*79,178*
PAINTER OF BOLOGNA 417 107
78. Kylix 107:*80,181*
SPLANCHNOPT PAINTER 108
79. Kylix 108:*81*
PAINTER OF THE BRUSSELS OINOCHOAI 110
80. Column Krater 110:*82,88,170*
81. Fragment of a Loutrophoros 111:*83,84,173*

CONTENTS

Painter of the Deepdene Amphora 112
82. Stamnos 112:*85,86,173*
83. Stamnos 114:*87,173*
Near Deepdene Painter 114
84. Oinochoe 114:*88,177*
Hermonax 115
85. Lekythos 115:*89,175*
Boreas Painter 116
86. Column Krater 116:*94,170*
Orchard Painter 117
87. Column Krater 117:*90,91,170*
88. Column Krater 118:*90,170*
89. Column Krater 120:*92,170*
90. Oinochoe 120:*92,177*
Painter of the Syracuse Pelike 121
91. Amphora 121:*93,169*
92. Oinochoe 122:*93,177*
C. Painters of Smaller Vases 122
Aischines Painter 122
93. Lekythos 122:*95,175*
Painter of London E 342 123
94. Nolan Amphora 123:*95,169*
95. Nolan Amphora 123:*95,169*
Unattributed 124
96. Pyxis 124:*96*
D. The Niobid Painter and His Group 125
Niobid Painter 125
97. Amphora 125:*100,169*
Painter of the Shaggy Silens 126
98. Volute Krater 126:*97,98,171*
Painter of the Berlin Hydria 129
99. Calyx Krater 129:*99,170*
E. The Villa Giulia Painter and Others 132
Villa Giulia Painter 132
100. Bell Krater 132:*101,171*
101. Stamnos 133:*102,173*
Chicago Painter 134
102. Hydria 134:*104,172*
103. Hydria 135:*105,172*
Sabouroff Painter 135
104. Lekythos 135:*103,175*
Painter of Munich 2660 136
105. Kylix 136:*106,181*
Akestorides Painter 137
106. Kylix 137:*107,181*
Euaion Painter 138
107. Kylix 138:*107,181*
Mannheim Painter 139
108. Oinochoe 139:*108,177*
Methyse Painter 140
109. Bell Krater 140:*109,110,171*
Danae Painter 142
110. Bell Krater 142:*103,111,171*
Menelaos Painter 143
111. Stamnos 143:*112,173*
112. Bell Krater 144:*113,171*
IV. Free Style (about 450–420 b.c.) 145
A. The Achilles Painter and Others 147
Achilles Painter 147
113. Lekythos 147:*114,176*
114. White-Ground Lekythos 149:*114,176*
115. White-Ground Lekythos 149:*115,176*
116. White-Ground Lekythos 150:*115,176*
117. White-Ground Lekythos 151:*116,176*
Meletos Painter (= Achilles Painter?) 151
118. Bell Krater 151:*118,119,171*
119. Nolan Amphora 153:*117,120,169*
120. Nolan Amphora 153:*120,169*
121. Nolan Amphora 154:*120,121,169*
Phiale Painter 154
122. Lekythos 154:*122,176*
123. Lekythos 156:*121,176*
Persephone Painter 156
124. Bell Krater 156:*123,124,171*
125. Alabastron 158:*123,178*
B. Polygnotos and Others 158
Polygnotos 158
126. Bell Krater 158:*125,129,171*
Associate of Polygnotos 160
127. Calyx Krater 160:*126,129,170*
Leucippid Painter 161
128. Volute Krater with Stand 161:*127,171*
Kleio Painter 163
129. White-Ground Lekythos 163:*116,176*
Lykaon Painter 163
130. Amphora 163:*128,129,169*
Painter of London E 497 165
131. Bell Krater 165:*130,171*
Associate of the Pantoxena Painter 166
132. Bell Krater 166:*131,171*
Polydektes Painter 167
133. Bell Krater 167:*132,171*
Painter of the Louvre Centauromachy 167
134. Calyx Krater 167:*133,134,170*
Nekyia Painter 168
135. Calyx Krater 168:*135,136,137,170*
Athanasia Painter 171
136. Fragments of a Bell Krater 171:*138,145*

MARLAY PAINTER 172
137. Column Krater 172:*139,170*
ORPHEUS PAINTER 173
138. Hydria 173:*140,141,172*
C. The Eretria Painter and Others 175
ERETRIA PAINTER 175
139. Lekythos (one band on white ground) 175:*143,144,176*
140. Oinochoe 178:*142,177*
141. Lekythos 179:*142,176*
KODROS PAINTER 179
142. Fragment of a Kylix 179:*145*
KALLIOPE PAINTER 180
143. Fragment of a Kylix 180:*145*
WASHING PAINTER 181
144. Lebes Gamikos 181:*147,174*
145. Lebes Gamikos 182:*146,174*
146. Hydria 183:*148,172*
147. Hydria 184:*149,172*
148. Lekythos 184:*149,176*
SHUVALOV PAINTER 185
149. Oinochoe 185:*150,177*
PAINTER OF THE EDINBURGH OINOCHOE 185
150. Oinochoe 185:*150,177*
AISON 186
151. Kantharos in the Form of Woman's and Satyr's Heads 186:*151*
DISNEY PAINTER 187
152. Oinochoe 187:*150,177*
V. LATE FREE STYLE (ABOUT 420–400 B.C.) 189
A. The Dinos Painter and His Group 193
DINOS PAINTER 193
153. Pelike 193:*152,173*
POLION 194
154. Volute Krater 194:*153,154,171*
155. Bell Krater 195:*155,171*
156. Skyphos 196:*156,178*
UNATTRIBUTED 197
157. Amphora 197:*156*
CHRYSIS PAINTER 198
158. Hydria 198:*157,172*
B. The Meidias Painter and His Group 199
MEIDIAS PAINTER 199
159. Oinochoe 199:*158,177*
SCHOOL OF THE MEIDIAS PAINTER 201
160. Lekythos 201:*159,176*
161. Pyxis 202:*159,178*
162. Hydria 203:*160*
VI. ORNATE STYLE (ABOUT 400–370 B.C.) 207
PAINTER OF THE NEW YORK CENTAUROMACHY 209
163. Fragment of a Volute Krater 209:*161*
SUB-MEIDIAN 210
164. Toy Oinochoe 210:*161,177*
SUESSULA PAINTER 210
165. Amphora 210:*162,169*
UNATTRIBUTED 211
166. Pelike 211:*162,163,173*
167. Hydria 212:*163,172*
VII. KERCH STYLE (ABOUT 370–320 B.C.) 213
168. Hydria 215:*167,172*
169. Oinochoe 215:*164,177*
170. Skyphos 217:*165,178*
171. Hydria 217:*166*
172. Kylix 219:*167,181*
173. Lekythos 219:*168*

Notes on the Graffiti 221
Bibliography 225
Index 233

ILLUSTRATIONS

Figure *Page*

1. Shapes of Athenian red-figured vases xxvii
2. From the psykter no. 3 by Oltos . . 7
3. From the fragmentary kylix no. 9 by the Kiss Painter 7
4. From an amphora by the Andokides Painter in the Museum für antike Kleinkunst, Munich (Furtwängler-Reichhold, I, pl. 4) 8
5. From a kylix by Skythes in the Villa Giulia Museum (*Monuments Piot,* XX, pl. VII, I) 8
6. From the hydria no. 14 by the Berlin Painter 8
7. From a kylix by Oltos in the museum at Tarquinia (Pfuhl, *Malerei und Zeichnung,* fig. 360) 8
8. From a kylix by Psiax in the Museum für antike Kleinkunst, Munich (*Jahrbuch,* X, pl. 4) 8
9. From the kylix no. 1 by Psiax . . . 9
10. From the kylix no. 1 by Psiax . . . 10
11. From an amphora in the Louvre by the Andokides Painter (Furtwängler-Reichhold, II, pl. 3) 10
12. From the psykter no. 3 by Oltos . . 10
13. From the kylix no. 1 by Psiax . . . 12
14. From the kylix no. 1 by Psiax . . . 12
15. From the hydria no. 14 by the Berlin Painter. 27
16. From the cup no. 43 by the Brygos Painter. 28
17. From the pelike no. 22 by the Geras Painter. 28
18. From the kylix no. 52 by Makron . . 28
19. From a kylix by the Panaitios Painter in Bowdoin College, Brunswick, Maine (Beazley, *Vases in America,* p. 86, fig. 54). 28
20. From an amphora by the Berlin Painter in the Staatliche Museen, Berlin (Von Lücken, *Greek Vase Paintings,* pl. 52) . 28
21. From the lekythos no. 48 by the Brygos Painter 28
22. Eyes on vases of the ripe archaic style . 29
    a. From the hydria no. 14 by the Berlin Painter
    b. From the hydria no. 14 by the Berlin Painter
    c. From the lekythos no. 40 by the Brygos Painter
    d. From the lekythos no. 28 by the Dutuit Painter
    e. From the kylix no. 53 by Makron
    f. From the kylix no. 53 by Makron
    g. From the amphora no. 13 by the Kleophrades Painter
    h. From the amphora no. 13 by the Kleophrades Painter
    i. From the hydria no. 26 by the Syleus Painter
23. From the lekythos no. 31 by the Providence Painter 31
24. From the hydria no. 14 by the Berlin Painter 31
25. From the kylix no. 56 by Makron . . 31
26. From the lekythos no. 31 by the Providence Painter 31
27. From the lekythos no. 28 by the Dutuit Painter 31
28. From the lekythos no. 30 by the Tithonos Painter 31
29. From the calyx krater no. 99 by the Painter of the Berlin Hydria 88
30. Eyes on vases of the early free style . . 89
    a. From the lekythos no. 85 by Hermonax
    b. From the stamnos no. 82 by the Painter of the Deepdene Amphora
    c. From the column krater no. 80 by the Painter of the Brussels Oinochoai
    d. From the neck of loutrophoros no. 81 by the Painter of the Brussels Oinochoai
    e. From the skyphos no. 77 by the Penthesileia Painter
    f. From the disks no. 74 by the Penthesileia Painter
    g. From the column krater no. 88 by the Orchard Painter
    h. From the hydria no. 102 by the Chicago Painter
    i. From the bell krater no. 110 by the Danae Painter
    j. From the bell krater no. 110 by the Danae Painter
    k. From the oinochoe no. 108 by the Mannheim Painter
    l. From the bell krater no. 100 by the Villa Giulia Painter
    m. From the bell krater no. 109 by the Methyse Painter
31. From the kylix no. 106 by the Akestorides Painter 89

Figure	*Page*
32. From the calyx krater no. 99 by the Painter of the Berlin Hydria (Furtwängler-Reichhold, II, pl. 119)	90
33. Eyes on vases of the free style . . .	146
a. From the lekythos no. 115 by the Achilles Painter	
b. From the bell krater no. 124 by the Persephone Painter	
c. From the amphora no. 130 by the Lykaon Painter	
d. From the amphora no. 130 by the Lykaon Painter	
e. From the lekythos no. 122 by the Phiale Painter	
f. From the bell krater no. 124 by the Persephone Painter	
34. Graffiti on vases in this Museum . . .	223

RICHTER & HALL, RED-FIGURED ATHENIAN VASES IN THE METROPOLITAN

TEXT REFERENCES TO PLATES

7. Painter of Berlin 2268, kylix, pl. 6, p. 22.
8. Epeleios Painter, kylix, pl. 7, p. 23.
15. Berlin painter, oinochoe, pl. 17, p. 39.
19. Eucharides Painter, amphora, pl 21, p. 44.
33. Oinokles (formerly Dionokles) Painter, Nolan Amphora, pl. 32, p. 55.
42. Brygos Painter, skyphos, pl.42, p 64.
43. Brygos Painter, kantharos in form of 2 female heads, pl. 43, p. 65.
47. Brygos Painter, lekythos, pl. 46, p. 68.
53. Makron, kylix, pl 54, p. 75.
56. Makron kylix, pl. 57, p. 78.
61. Antiphon Group, kylix, pl. 62, p. 83.
62. Antiphon Group, kylix, pl 65, p. 84.
66. Pan Painter, amphora, pl. 70, p. 94.
74. Penthesileia Painter, white-ground disks, pl. 76, p. 103.
109. Methyse Painter, bell krater, pl. 109, p. 14o.
112. Menelaos Painter, bell krater, pl. 113, p. 144.
120. Melelos Painter (Achilles Painter?), Nolan Amphora, pl. 120, p. 153.
131. Painter of London E 497, bell krater, pl 130, p. 165.
145. Washing Painter, Lebes Gamikos, pl 146, p. 182.
144. Washing Painter, Lebes Gamikos, pl. 147, p. 181.
155. Polion, bell krater, pl. 155, p. 195.

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ABBREVIATIONS[1]

A.J.A.—American Journal of Archaeology.

Alexander, *Athletics*—[Alexander, C.] *Greek Athletics* (*The Metropolitan Museum of Art*). 1933.

Annali—Annali dell' Instituto di corrispondenza archeologica.

Arch. Anz.—Archäologischer Anzeiger. Beiblatt zum Jahrbuch des deutschen archäologischen Instituts.

Arch. Ztg.—Archäologische Zeitung.

Ath. Mitt.—Mitteilungen des deutschen archäologischen Instituts, Athenische Abteilung.

Borelli Bey Sale Catalogue—*Antiquités égyptiennes, grecques & romaines . . . provenant de l'ancienne collection Borelli Bey, appartenant à M.* X . . . . Hôtel Drouot, June 11–13, 1913.

Bourguignon Sale Catalogue—*Collection d'antiquités: sculptures, vases peints,* . . . . Hôtel Drouot, March 18–20, 1901.

Brunn-Bruckmann—*Brunn-Bruckmann's Denkmäler griechischer und römischer Sculptur.*

B.S.A.—The Annual of the British School at Athens.

B.S.R.—Papers of the British School at Rome.

Bull., Mus. Fine Arts—Bulletin of the Museum of Fine Arts (Boston).

Bull. dell' Inst.—Bullettino dell' Instituto di corrispondenza archeologica.

Burlington Mag.—The Burlington Magazine.

Canessa Sale Catalogue—*Collection d'antiquités: vases peints et moulés* . . . . Hôtel Drouot, May 11–14, 1903.

Castellani Sale Catalogue—*Catalogue des objets d'art: antiques du moyen-âge et de la renaissance dépendant de la succession Alessandro Castellani* . . . . Castellani Palace, March 17–April 10, 1884.

C.I.G.—Corpus inscriptionum Graecarum.

Clarke Sale Catalogue (1899)—*Catalogue of the Private Art Collection of Thomas B. Clarke, Part II. Objects of Art.* American Art Galleries, February 14–18, 1899.

Clarke Sale Catalogue (1925)—Carroll, D. H. *The Private Collection of Mr. Thomas B. Clarke* . . . . American Art Galleries, January 7–10, 1925.

Collignon-Couve—Collignon, M., and Couve, L. *Catalogue des vases peints du Musée National d'Athènes.* 1902.

Compte-rendu—Compte-rendu de la Commission impériale archéologique.

C.V.—Corpus vasorum antiquorum.

Daremberg-Saglio—Daremberg, C., Saglio, E., Pottier, E., and Lafaye, G. (ed.). *Dictionnaire des antiquités grecques et romaines.* . . .

Δελτίον—Ἀρχαιολογικὸν Δελτίον.

De Morgan Sale Catalogue—*Greek Art, Fine Iridescent Glass, Greek Vases, Terra Cotta Figurines and Groups: the Collection of Henry de Morgan* . . . . American Art Galleries, March 12–13, 1901.

Ἐφ. Ἀρχ.—Ἐφημερὶς Ἀρχαιολογική.

Furtwängler-Reichhold—Furtwängler, A., and Reichhold, K. *Griechische Vasenmalerei: Auswahl hervorragender Vasenbilder.*

Gaz. arch.—Gazette archéologique.

Gaz. des Beaux-Arts—Gazette des Beaux-Arts.

Hope Sale Catalogue—*Catalogue of the Celebrated Collection of Greek, Roman & Egyptian Sculpture and Ancient Greek Vases Being a Portion of the Hope Heirlooms . . . the Property of Lord Francis Pelham Clinton Hope* . . . . Christie, Manson & Woods, July 23, 1917.

I.G.—Inscriptiones Graecae.

Jahrbuch—Jahrbuch des deutschen archäologischen Instituts.

J.H.S.—The Journal of Hellenic Studies.

Lambros Sale Catalogue—*Collections de feu M. Jean P. Lambros d'Athènes et de M. Giovanni Dattari du Caire: antiquités égyptiennes grecques et romaines* . . . . Hôtel Drouot, June 17–19, 1912.

Materialy—*Materialy po arkheologii Rosii* (*Russia-Arkheologicheskaiâ Kommissiiâ*) = *Materials on the Archaeology of Russia* (*Russian Archaeological Commission*).

McClees, *Daily Life*—McClees, H. *The Daily Life of the Greeks and Romans* (*The Metropolitan Museum of Art*). 1933.

Mél. d'arch.—Mélanges d'archéologie et d'histoire (*École française de Rome*).

Met. Mus. Studies—Metropolitan Museum Studies.

M.M.A. *Bulletin—Bulletin of The Metropolitan Museum of Art.*

1. Of periodicals, Metropolitan Museum publications, sale catalogues, lexicons, etc. For other titles see the Bibliography.

M.M.A. *Cesnola Handbook—The Terracottas & Pottery of the Cesnola Collection of Cypriote Antiquities* (*The Metropolitan Museum of Art, Hand-Book No.* 2). 1895.

M.M.A. *Fiftieth Anniversary Exhibition—Fiftieth Anniversary Exhibition: Loans and Special Features* (*The Metropolitan Museum of Art*). 1920.

M.M.A. *Guide—A Guide to the Collections: Part I, Ancient and Oriental Art* (*The Metropolitan Museum of Art*). 1936.

M.M.A. *Handbook*—Richter, G. M. A. *Handbook of the Classical Collection* (*The Metropolitan Museum of Art*). 1930.

M.M.A. *Shapes—Shapes of Greek Vases* (*The Metropolitan Museum of Art*). 1922.

Mon. dell' Inst.—Monumenti inediti pubblicati dall' Instituto di corrispondenza archeologica.

Mon. Linc.—Monumenti antichi pubblicati per cura della Reale Accademia dei Lincei.

Mon. Piot—Monuments et mémoires publiés par l'Académie des inscriptions et belles-lettres (*Fondation Eugène Piot*).

Münchner Jahrbuch—Münchner Jahrbuch der bildenden Kunst.

Münzhandlung Basel Sale Catalogue—*Monnaies grecques. . . .* Münzhandlung Basel. Vente publique No. 4. October 1, 1935.

Mus. Greg.—[Maximus, F. X. de]. *Musei etrusci quod Gregorius XVI pon. max. in aedibus Vaticanis constituit, monimenta linearis picturae exemplis expressa et in utilitatem studiosorum antiquitatum et bonarum artium publici iuris facta.* 1842.

Mus. Journal—The Museum Journal (The University Museum, University of Pennsylvania).

Neue Jahrbücher—Neue Jahrbücher für das klassische Altertum, Geschichte, und deutsche Literatur und für Pädagogik.

Notizie d. Sc.—Notizie degli scavi di antichità, comunicate alla R. Accademia dei Lincei.

Num. Chron.—The Numismatic Chronicle and Journal of the Royal Numismatic Society.

Öest. Jahr.—Jahreshefte des österreichischen archäologischen Institutes in Wien.

Olynthus—Excavations at Olynthus (*The Johns Hopkins University Studies in Archaeology*).

Pauly-Wissowa—*Paulys Real-Encyclopädie der classischen Altertumswissenschaft.*

Perrot-Chipiez—Perrot, G., and Chipiez, C. *Histoire de l'art dans l'antiquité.*

Rendiconti Acc. Linc.—Rendiconti della Reale Accademia dei Lincei, classe di scienze morali, storiche, e filologiche.

Rev. arch.—Revue archéologique.

Rev. des études gr.—Revue des études grecques.

Richter, *Bronzes*—Richter, G. M. A. *Greek, Etruscan, and Roman Bronzes* (*The Metropolitan Museum of Art*). 1915.

Richter, *Craft*—Richter, G. M. A. *The Craft of Athenian Pottery . . .* (*The Metropolitan Museum of Art*). 1923.

Richter, *Sculpture and Sculptors*—Richter, G. M. A. *The Sculpture and Sculptors of the Greeks* (*The Metropolitan Museum of Art*). 1930.

Richter-Milne, *Shapes and Names*—Richter, G. M. A., and Milne, M. J. *Shapes and Names of Athenian Vases* (*The Metropolitan Museum of Art*). 1935.

Riv. ill. del' popolo d'Italia—La Rivista illustrata del "Popolo d'Italia."

Röm. Mitt.—Mitteilungen des deutschen archaeologischen Instituts, Roemische Abteilung.

Rome Sale Catalogue—*Catalogue of the Collection of Works of Art Formed by the Late William Rome . . . .* Christie, Manson & Woods, December 18–20, 1907.

Roscher's *Lexikon*—Roscher, W. H. (ed.). *Ausführliches Lexikon der griechischen und römischen Mythologie.*

Sambon, *Coll. Canessa*—Sambon, A. *Vases antiques de terre cuite: Collection Canessa* (*Bibliothèque du Musée*). 1904.

Singleton Abbey Sale Catalogue—*A Catalogue of the Contents of Singleton Abbey, Swansea.* Knight, Frank & Rutley; John Leeder & Son; October 13–19, 1919.

Studi e materiali—Studi e materiali di archeologia e numismatica.

Trans. Mus. Science and Art—Transactions of the Free Museum of Science and Art (The University Museum, University of Pennsylvania).

W.V.—Wiener Vorlegeblätter für archaeologische Übungen.

INTRODUCTION

TO THE STUDY OF RED-FIGURED ATHENIAN VASES

I. GENERAL CHARACTERISTICS

THE attraction of Athenian red-figured vases is so manifold that their study should appeal to a wide public. The harmonious precision of the shapes and the thin, satiny black glaze are an inspiration to the potter. The feeling for design in the compositions, the adaptation of the figures to allotted spaces of varying shapes and curving surfaces, and the incomparable line drawing afford pleasure to the draughtsman. The scenes represented and the vases themselves—since they were made for use—afford rich material to the archaeologist for the understanding of Greek life and thought. But to the historian of art is presented perhaps the richest feast. He finds here a wealth of paintings, ranging in date from about 525 to 330 B.C., that is, from the archaic to the fully developed style, in which the many problems of representation are gradually solved. It is one of the great achievements of the Greeks to have emancipated the art of drawing from a conventional system of two-dimensional formulas and to have shown the way to represent on a flat surface three-dimensional figures as they appear to the eye. The vase paintings alone have survived to tell this captivating tale, for we can here trace step by step the evolution of the art of drawing. The rendering of the human figure with its complex mechanism was the subject which above all others interested the Greek artist. Slowly he gained a knowledge of the human frame, was able to represent the folds of thin and heavy draperies, solved one by one the problems of foreshortening, imparted to his figures "tactile values," and introduced spatial relations into his compositions. The spectacle is absorbing and full of lessons to the modern designer; for the nearer the vase painter moved to the solution of these problems, the weaker became the general effect of his pictures. We need only compare the Herakles by the Kleophrades Painter (pl. 15) with a fourth-century Herakles (pl. 163) to realize that the gain in representation does not compensate for the loss of the earlier power.

But it is not only a general development that we can trace in Greek vase paintings. In the slow unfolding of the history of Greek drawing we can see more than a common advance. Individual personalities stand out as clearly as in Renaissance painting, and they are distinguishable in the same ways. Each artist reveals himself by the general effect of his picture and by his own particular rendering of individual forms;

only the differentiation is subtler than in later paintings, for the Greek designer worked with a simpler color scheme and within the narrow restraint of conventionalized design. He could not express his individuality with the same freedom as did a Botticelli and a Titian, who could dip their brushes into rich colors and on vast canvases display the variety of naturalistic form immersed in light and atmosphere.

Only a few Greek artists have recorded their names by their signatures. The majority did not sign their works (see p. xxx). To distinguish these nameless artists has been the task largely of our generation. Thanks chiefly to the astonishing acumen of Mr. Beazley we are now able to differentiate about two hundred vase painters active between 525 and 330. This differentiation requires intensive study, for, as we have said, the variations of style are not always obvious. But the whole subject of Greek pottery has immeasurably gained in interest thereby. In classifying the work of various masters and searching out their individual characteristics, we penetrate more deeply into our subject and so derive a fuller understanding of it.

One of the salient characteristics of Athenian vase paintings is the economy of means employed. By the simple expedient of applying a black glaze to the red clay the artist produced beautiful designs of figured scenes framed by ornamental bands. The dark and light surfaces are finely interrelated, and variety and richness are added by the decorative treatment of hair and drapery and by the ornamentation on dress, weapons, utensils. Here and there a discreet use is made of applied red for fillets, wreaths, inscriptions, and of thinned glaze for hair, anatomical markings, and other details. It is only in the late and decadent phase of the art that a richer color scheme is adopted (see pp. 189, 207, 213).

The beauty of these patterned fields is enhanced by the curving surfaces of the vases. And so no illustrations can do justice to the originals. It is only when our eye travels along the convex and concave fields of the vases themselves that we can appreciate how perfectly the designs have been adapted to the given spaces and how both figures and "intervals"[1] play their part in the composition of the whole.

The economy of means lies not only in the color scheme; more remarkable is the economy in the rendering. Never were straight line and curve more expressive. A single stroke for the eyebrow, a dot and two lines for the eye, a short dash for the mouth, a little curve for the nostril—these suffice for the face; a clean, sharp contour and a few strokes inside it for anatomical details express the body; some conventionalized patterns indicate the folds of the garments and the locks of the hair. There is no shading, no modeling, the only suggestion of space is when one form is drawn over another; otherwise the design is frankly two-dimensional—at least in the earlier and greater periods of Athenian red-figure, the late sixth and early fifth century.

1. On "intervals" see p. 6.

And yet the figures are convincing in movement and gesture, there are power and swing in the direct, unhesitating lines, and a rhythm runs through the composition.

Of course there are also limitations. We must not look for individualized character on Greek vases. As in contemporary sculpture it is the type not the individual that is brought before us (see p. xxiii), and emotions are indicated by gestures rather than by the features. Vase paintings cannot be regarded as pictures in the modern sense of the word; for they lack the varied color scheme, the atmosphere, and the feeling for cubic space. It is as expressive designs only that we must view them; and in this limited field they excel.

What relation do these vase paintings bear to the frescoes and panel paintings of their time? It is a question of engrossing interest; for not one of the large paintings has been preserved, and it would be at least some compensation if the vase decorations could give us an idea of what we have lost. Probably they do, to the limited extent that pictures on a small scale with a two-color scheme, one a black glaze, can suggest large paintings with many colors. The repertoire of subjects was doubtless similar, and in the larger paintings there must have been the same development from a two-dimensional design to a naturalistic rendering. The gradual increase in the knowledge of anatomy, of foreshortening, of the rendering of form must have been observable also in the larger paintings; in fact, the artists of the larger pictures were presumably the pioneers, the pathfinders in these trails of discovery.[2] But we should go too far if we were to assert—as is sometimes done—that the vase paintings were copied from panel or fresco paintings. Never could people who so perfectly adapted designs to their own requirements, who were such masters of drawing in a difficult medium, who showed such marked individualities of style, be content merely to copy other artists. And if the vase painters had merely reproduced the famous paintings of their time, should we not find more identical designs by different artists? Though a few duplicates exist[3] by the same artist—evidently supplying a demand for pairs of vases—there are no identical scenes by different artists which can be interpreted as direct copies from a common original. We can therefore regard the vase painters as working in the same traditions as other Greek artists and imbued with the same originality and sense of adventure.

If we try to visualize the artists who worked in the potters' quarters in Athens from the sixth to the fourth century, we meet with a great obstacle—the practically complete silence of ancient writers concerning them. Apart from a few incidental remarks about potters in general,[4] the Greek and Latin writers never refer to them.

2. On our knowledge of archaic painting see pp. 9 f.

3. On this subject cf. von Mercklin, *Röm. Mitt.*, XXXVIII–XXXIX (1923–1924), pp. 105 f., note 2, and the references there cited.

4. On these cf. my *Craft of Athenian Pottery*, pp. 87 ff.

We have lengthy accounts of the great fresco and panel painters of the time—Polygnotos, Mikon, Apollodoros, Zeuxis, Apelles, etc.—but never a word about Euphronios or Douris or Makron. Naturally decorations of pots would not make the same stir as large panels or mural paintings; but, on the other hand, these Athenian pots enjoyed a great vogue not only in Greece but throughout the Mediterranean world, as we know from the thousands of Attic vases found in the tombs of Italy, Sicily, Asia Minor, and in such outlying places as Phrygia and Upper Egypt. And that such artists as the Kleophrades Painter and the Panaitios Painter must also have been distinguished in their time is shown by the simple fact that they far outdistanced their contemporaries. Students who know Athenian vases only from museum specimens or from illustrations in books do not realize how far above the average these selected examples are. Excavators or buyers on Shoe Lane in Athens are much better judges of the average output of Athenian potters than museum visitors. A first-rate vase painter was the exception not the rule. Aristophanes' reference to "the man who paints lekythoi for the dead"[5] has often been quoted to indicate that the whole craft was not highly esteemed. But the point of his joke surely is that the old woman is ready for the grave and therefore the painter who works for the dead is called her lover. We know from the dedicatory offerings found on the Akropolis that some potters were wealthy and so presumably influential people,[6] as is indeed natural in the case of persons associated with so flourishing a trade. The complete silence, therefore, concerning the outstanding Athenian vase painters might seem strange did we not remember one fact. These artists lived during a period of intense creative activity but before the time of art histories.[7] And when in the fourth and subsequent centuries writers began to record the artistic events of the preceding epochs, the sculptures and mural paintings were still there to act as witnesses of their makers, but the pottery had been buried in tombs or was hidden in dump heaps. Now that we have again brought it to light it constitutes our chief source of knowledge also for the major paintings—which have practically all disappeared.

All information, therefore, concerning the makers of the vases we must glean from the vases themselves: from the signatures, which include some non-Attic

5. *Eccl.* 994–996.

6. The fact that some ceramic artists (e.g. Hieron and Euthymides) cite the name of the father has been thought to indicate that they were citizens (Leonard, quoting Pottier, in Pauly-Wissowa, VIII, *s.v.* Hieron, col. 1516); but this is not necessarily the case, for metics had a right to mention their father's name and did so on fifth- and fourth-century gravestones (Wilamowitz, *Aristoteles und Athen,* II, pp. 174 f.).

7. We may remember also that writers like Aischylos and Pindar, who were contemporary with the most distinguished of the vase painters, referred little to current fashions; and in the time of Aristophanes, the orators (Lysias, etc.), and the memoir writers (Xenophon, etc.) the art of vase painting had already passed its prime.

names,[8] such as Brygos,[9] Skythes,[10] and Phintias,[11] and show that gifted aliens came to Athens to work side by side with Athenian potters;[12] from the faulty or non-Attic spellings (see p. xxxiv), which tell the same story and suggest—what we might expect—a nonliterate class; and, above all, from the character of the paintings themselves—which fortunately are more eloquent than any amount of literature concerning them.

II. SUBJECTS

THE subjects of vase paintings are much the same as those of the lost Greek mural and panel paintings, judging from descriptions of these in ancient literature. And so the vases can help us to visualize the scope and the limitations of Greek painting in general. When we compare the subjects represented on Attic vases with those current in art today we note two great gaps in the ancient repertoire—landscape and portraiture. Landscape in classical Greek art is always subsidiary; it is confined to an occasional tree or shrub or rock suggesting an outdoor scene and serving merely as the background against which human figures enact their parts. It never forms a separate study for its own sake. The same is true of still life and animals; for, though furnishings play an important role as accessories and animals are popular companions, they rarely appear by themselves. The interest centers in the human figures. Likewise, portraiture in our sense of the word is practically nonexistent in Athenian vase painting. Occasionally what have been called individualized figures appear in the midst of the more generalized types—an old Phoenician walking with his dog, a father or mother grieving for a dead son, an old man or an old woman. But, though these are deviations from the typical young men and women favored in Greek art, they too are really types rather than individuals—types of a Phoenician, an old man, a sorrowing woman. Interest in individual character per se does not appear in Greek art until a later period.

Except for these important omissions the repertoire of the early Greek artist is not unlike our own. He too chose his topics from legend, history, and everyday life. Naturally his myths and events are purely Greek, whereas in later periods artists

8. Kretschmer, *Vaseninschriften,* pp. 73 ff. The large majority of the names, however, are Attic.

9. *Ibid.,* p. 75.

10. Kretschmer, *loc. cit.;* Meisterhans, *Grammatik*[3], p. 223, no. 5.

11. Kretschmer, *op. cit.,* pp. 74 f.

12. Bücher (*Wirtschaftsgeschichte,* p. 90) and Hasebroek (*Trade and Politics in Ancient Greece,* pp. 50 f.) would have Athenian potters traveling from place to place all over the Mediterranean world. But there are too many weighty arguments against this theory to make it credible. The potter's outfit—clay, glaze, wheel, kiln—is too complicated to be easily transportable or everywhere accessible. And the clay and glaze of Athenian vases are remarkably uniform. On this subject cf. Blakeway, *B.S.A.,* XXXIII (1932–1933), pp. 172 f.

could choose from the stories of many nations; but the general idea is the same. In other words, the Greek and the later European painters have in common the interest in storytelling, in depicting the events of life, heroic or humble, sacred or profane. This theme is rather despised by some moderns as being merely illustrative, but after all it also inspired the majority of mediaeval and Renaissance artists. They often chose for their subjects the deeds of saints and illustrations from the life of Christ. Though the content of religion had changed, the artist's method of translating it into pictorial form remained the same. Nevertheless there is a great difference between the Greek and the later outlook. The subject may be similar or even identical—a mighty deed, a battle, a farewell, a woman dancing—but the treatment of it is unlike. In a pregnant phrase George Santayana sums up this fundamental difference between ancient and modern art: ". . . The ancients poetised the actual surroundings and destiny of man rather than the travesty of these facts in human fancy and the consequent dramas within the spirit."[13] It is "the actual surroundings and destiny of man" that formed the chief preoccupation of the Greek artist and constituted the subjects he preferably treated; whereas later artists were more interested in the human reaction to these surroundings, in the "dramas within the spirit," which these events produce. It is the old contrast between the objective and the subjective view of life. When Schongauer portrays a Saint Lawrence, Rembrandt an old man, and Forain a dancer, it is the character and personality of the individual, shaped by the circumstances of his life, that are brought out. In Greek representations, on the other hand, it is not the individual but the action that is of primary interest. The expressions of Theseus and Herakles hardly vary in their many adventures, but the action in each scene differs according to the circumstance. And it is this action that the Greek artist poetized by his imaginative conception. Though from our modern viewpoint the Greek conception may not seem sufficiently individualized to appeal to our complicated natures, it is after all this very detachment which gives Greek art its peculiar value. By not stressing the accidental, by lifting their representations into the impersonal sphere, the Greeks achieved a quality of greatness that remains potent today. The great pattern that underlies their works has given them permanence.

When, after these general remarks, we approach the specific question of the subjects on red-figured Athenian vases, we note a continuance of the themes in vogue during the preceding period. As in the earlier, black-figured vases, the subjects are at first taken largely from mythology. The time-honored legends, of the Olympian gods, of Herakles and Theseus, of the Trojan war, supply a large proportion of the

13. *The Genteel Tradition at Bay,* p. 64 (applied there to ancient literature, but not, I think, so aptly as to ancient art; for the Greek tragedians surely treated "the dramas within the spirit").

themes. But there are also records of contemporary life. And as time progressed the artist drew his inspiration increasingly from the life around him. He watched the youths in the gymnasiums and depicted them at their exercises—running, jumping, throwing the javelin and the diskos—and being crowned for victory; he represented them riding, arming, departing for battle, and fighting; he watched them in their homes and painted the gay banquets,or symposia, with men reclining on their couches, eating and drinking, and flute girls and hetairai ministering to their pleasures; he delighted in the riotous antics of the revelers; he depicted the women busy with their household and other occupations—spinning, weaving, bathing, dressing, dancing, making music, and performing religious rites—the children at play with their balls and little carts, their tops, hoops, and pet birds; he represented men and women making love, getting married, and being buried; and he showed mourners at graves. Everything that the artist saw around him he drew with the same frank and eager interest; even subjects which the modern artist avoids he unhesitatingly brings before us as part of life and nature. There was no censorship in Greek art or literature.

But side by side with these pictures from everyday life the mythological scenes remain. The myths were too much part of the Greek mentality to be discarded. And so the exploits of Herakles and of the other heroes are not forgotten nor the gay adventures of the Olympians nor Dionysos with his merry retinue of satyrs and maenads nor the Amazons and centaurs. But even here there is more variety in the representations than before. The stories are no longer rendered so closely according to traditional forms; the individual artist gives more scope to his imagination.

In all these scenes, everyday or mythological, great interest is added by the paraphernalia—the furnishings, utensils, attire. We learn from them of many things which time has destroyed and which often survive only in these representations—the forms of the Greek chairs and tables; of the couches with their mattresses, covers, and pillows; of the baskets and chests; the sticks of the young men; the flute cases and sword sheaths; the dresses, shoes, and headgear. Without these representations our knowledge of the details of Greek life would be meager indeed.

And so the scenes on Greek vases have much to teach us. They interpret for us the Greek mentality and make us realize how far it resembles our own and where it differs; they familiarize us with a great variety of the Greek myths; and they give us a vivid picture of Athenian life as it was lived day by day.

III. ORNAMENTS

Ornamental bands and designs were used on Athenian vases to frame the figured scenes and to decorate the portions of the vase not occupied by these scenes—the mouth, the neck, the shoulder, the spaces round the handles, the base of the body. They stand out against the plain black portions, lending richness to the effect of the whole. Sometimes they were used sparingly, at other times profusely; but always, though subsidiary, they play an important part in the composition. The repertoire is not large—meanders, palmettes, tongues, eggs, the lotos, the ivy, the laurel, scrolls, rays, spirals, crosses, checkers, dots, and simple lines practically make up the list. But each motive is infinitely varied. There are single, double, triple, quadruple, and interlocking meanders; meanders alternating with saltires, crosses, and checkers; single, double, and slanting palmettes; palmettes interlaced with scrolls; and a rich assortment of ivy and lotos patterns. Different patterns were favored at different times; their composition varied from period to period; each motive had its chronological development. And even during one period the ornament is often drawn and composed in so individual a manner that we can either assign it definitely to the artist of the picture[14] or, in rare instances, conclude that it was added by another painter (see no. 15).

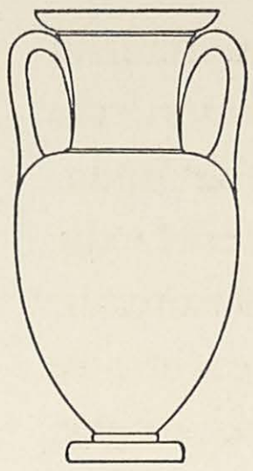
In the illustrations in this book the ornaments are usually included and can therefore be conveniently studied. For a comprehensive treatment of the subject of ornaments on Greek vases the reader is referred to Paul Jacobsthal's *Ornamente griechischer Vasen.*

IV. SHAPES

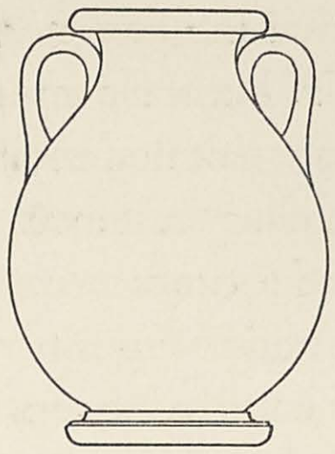
The sense for symmetry and proportion so conspicuous in the decorations of Greek vases is equally apparent in their shapes. Compared to the vases of other countries with their softly undulating contours, Greek pottery gives the impression of sturdy architecture. The strongly articulated forms, often clearly derived from metalwork, appear as three-dimensional designs; the various parts—mouth, neck, body, foot, handles—are nicely related to one another and to the whole. As our eye glides up and down the satisfying curves we feel that even a slight variation in the widths or the heights of the various parts, a little change in the position of the handles, would affect us unpleasantly. Is such perfect proportion obtained by instinct? Or is it the result of an underlying principle of design? The question is a moot one. An obvious arithmetical proportion does not seem to hold; but many vases, when carefully measured and analyzed, have been shown to correspond to certain simple geometrical proportions and to circle geometry.[15] It does not seem farfetched to suppose, con-

14. Cf. Beazley, *passim,* in his books and articles.
15. Cf. Hambidge, *Dynamic Symmetry: the Greek Vase* (1920); Caskey, *Geometry of Greek Vases* (1922); I. A. Richter, *Rhythmic Form in Art* (1932).

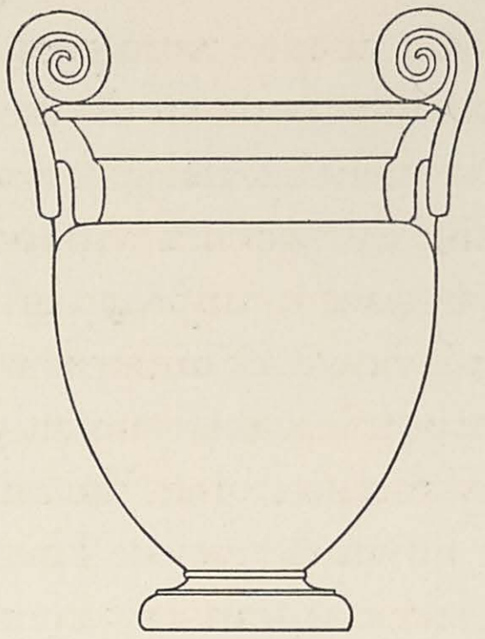
SHAPES



Amphora

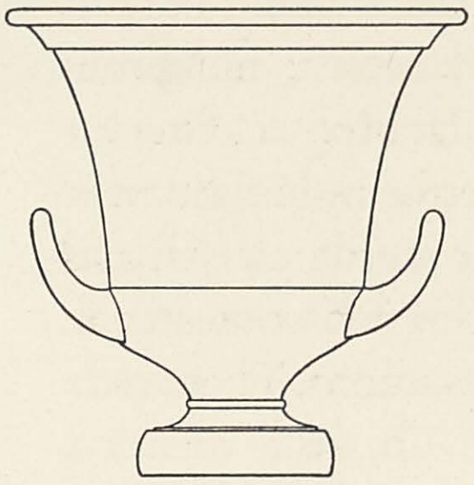


Pelike

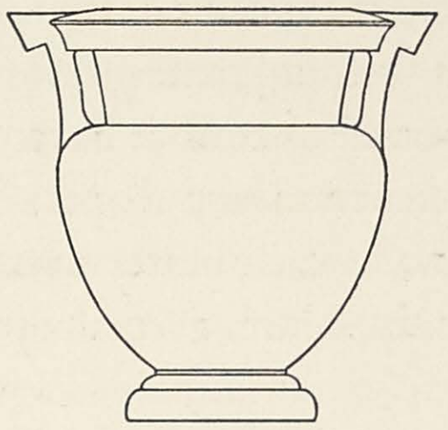


Volute Krater

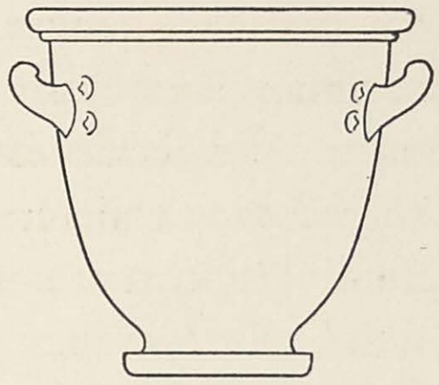
Loutrophoros



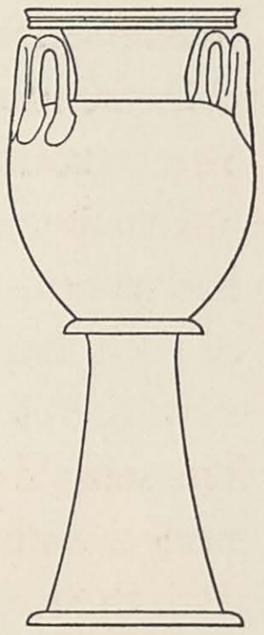
Calyx Krater



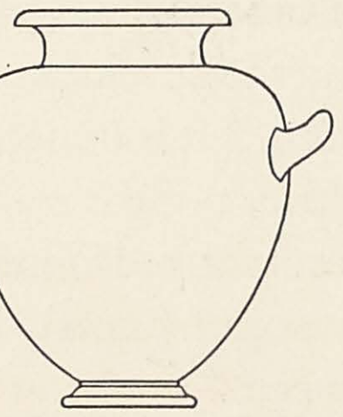
Column Krater



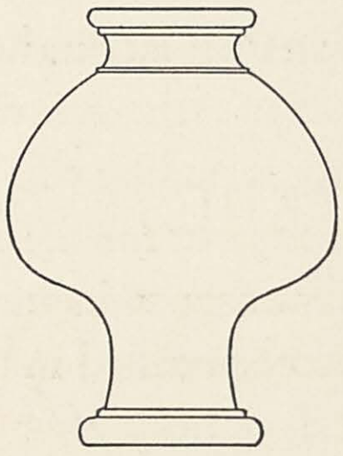
Bell Krater



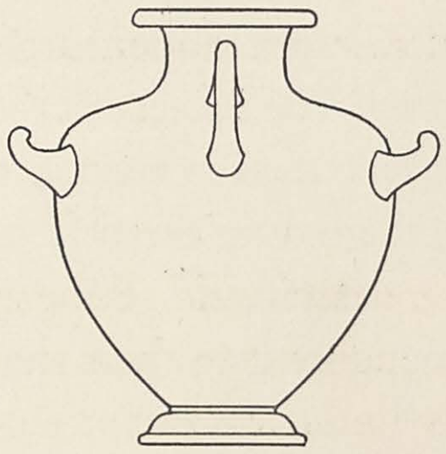
Lebes Gamikos



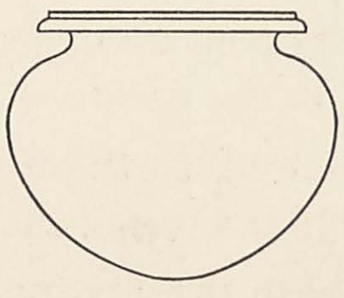
Stamnos



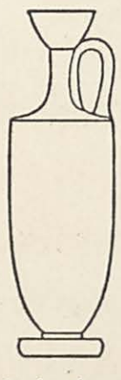
Psykter



Hydria

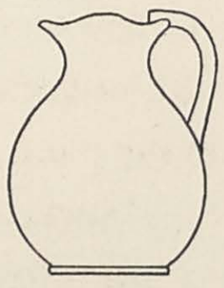


Lebes

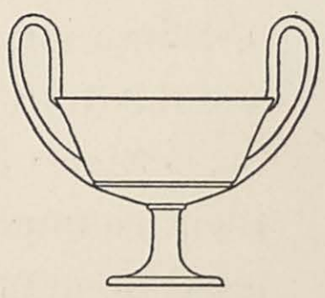


Lekythos

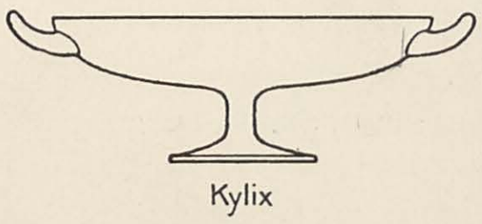
Squat Lekythos



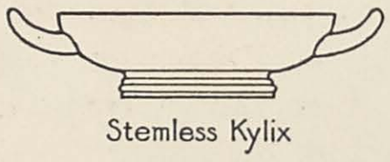
Oinochoe



Kantharos

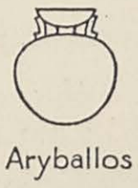


Kylix

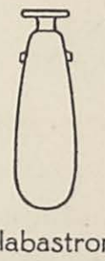


Stemless Kylix

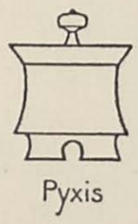
Skyphos



Aryballos



Alabastron



Pyxis

Fig. 1

sidering the known Greek interest in geometry, that the designers of this architectural pottery felt the same need that the architects did in their temples of having the given areas proportionately interrelated. And perhaps this underlying scheme gradually became instinctive and was not worked out in every instance. Be that as it may, the modern potter anxious to improve his sense of form can learn much from the study of Greek vases—however different in composition from his own.

Though, broadly speaking, there are only a few standard shapes in Greek pottery, each shows so many variations that the number is largely increased. We have, for instance, as mixing bowls the volute krater, the calyx krater, the bell krater, the column krater, the lebes; at least two chief varieties of water jar; several forms of amphora, including the neck amphora, the pointed, the Panathenaic; numerous forms of oinochoe (wine jug), lekythos (oil jug), and pyxis (toilet box); a great variety of cups. Each shape is expressive of the function it has to perform. In the course of time we can note a certain development in these shapes. The sturdy early forms tend gradually to become slenderer. And as each potter makes his pot he creates an individual design, slightly changing the size, the curves, the proportions. There is no mass production in Greek ceramics; there are no dinner sets with dozens of identical dishes. Only occasionally instances occur of vases made in pairs or groups (see nos. 102, 103; 114, 115).

Of some of the shapes the original Greek names are known; for others names have had to be invented. The subject of the names of Athenian vases and the development of each shape is discussed in a book recently issued by this Museum.[16] It is unnecessary, therefore, to go over the field again here; but for the convenience of the reader we include line drawings[17] of the principal shapes in use during the red-figured period with the names by which they have been called in this catalogue (fig. 1).[18]

V. INSCRIPTIONS

The inscriptions on Athenian vases form an important study which opens up many avenues of research. They are of various kinds:

(1) Many of the extant inscriptions refer to the figures represented, supplying their names and thus making the task of identification easy, especially in mythological scenes. The names are generally in the nominative, occasionally in the genitive (with εἶδος,[19] "figure," or εἰκών,[20] "likeness," understood): Αἴας, "Ajax"; Ἀφροδίτης,

16. G. M. A. Richter and M. J. Milne, *Shapes and Names of Athenian Vases* (1935).

17. By Lindsley F. Hall; the majority are based on Hambidge, *op. cit.*, and Caskey, *op. cit.*

18. See also pls. 169–181.

19. Kretschmer, *Vaseninschriften*, pp. 84, 137.

20. Beazley's suggestion.

"of Aphrodite." Sometimes an animal is named: "Xanthos," for a horse; or an object is described: θᾶκος, "a seat," ὑδρία, "a water jar." The names given to deities and heroes are generally those known from Greek literature; but for Nereids, Muses, maenads, satyrs, etc., vase painters often invented names—at least the names they use do not always tally with those in the literary works preserved to us. Since names of heroes and deities were not usually given to individuals in classical times[21] we can take it for granted that when they occur on the vases the scene is intended for a mythological one. Thus an ordinary household is transferred to Olympos by the names given to the individual figures (see no. 161).

(2) Occasionally the action of a figure is described: ἁλούμενος εἶσι, "he is going to jump," is written next to a youth swinging his jumping weights.[22] Or a person is making a remark, the words generally issuing from his mouth: οὐ δύναμ' οὔ, "I cannot (drink any more)," says a man reclining on a couch, one hand to his head, in the other his cup;[23] ἔλα, ἔλα, "get up," shouts a driver to his horses,[24] the very words used in Greece today to urge on a horse. ἤδη μὲν ἤδη πλέο[ν]· παραβέβακεν, "it is as full as it can be, it is spilling over," says an oil merchant to his customer about an amphora standing between them.[25] And ὦ Ζεῦ πάτερ, αἴθε πλούσιος γεν[οίμαν], "Zeus, would that I might get rich," says the oil merchant under his breath in another oil-selling scene.[26] Rarely a whole dialogue is given: ἰδοὺ χελιδών, "look, a swallow," says a youth looking at a flying bird; νὴ τὸν Ἡρακλέα, "by Herakles, you are right," rejoins a man; αὐτηί, ἔαρ ἤδη, "there it is," says a boy, pointing to the bird, "spring is here."[27]

(3) Sometimes the inscription is not explanatory of the scene depicted but is addressed to the person using the vase: προσαγορεύω, "I greet you";[28] ὡς οὐδέποτε Εὐφρόνιος, "Euphronios never did anything like this," on a vase by Euphronios' rival Euthymides.[29]

(4) Of great interest is the custom among vase painters of naming a favorite youth or girl. The formulas employed are: so and so καλός, so and so καλή (the former much more frequently); or merely the words ὁ παῖς καλός, "the boy is handsome," without the mention of a name; sometimes ναίχι, "yes," or κάρτα, "very" are

21. Fick, *Personennamen*², pp. 304–314; for more nearly complete lists cf. Bechtel, *Personennamen,* pp. 564 ff.

22. On our psykter by Oltos, no. 3.

23. On the kylix by Douris in Munich, no. 2646; Furtwängler-Reichhold, II, p. 230, pl. 105.

24. On a Panathenaic amphora; *C.I.G.*, IV, 7860; Gerhard, *Annali,* II (1830), p. 220; Klein, *Lieblingsinschriften*², p. 139, no. 11.

25. On a pelike in the Vatican; *Mus. Greg.* (1842 ed.), II, pl. LXV, 1; Robert, *Bild und Lied,* pp. 81 ff.; Waldhauer, *Arch. Anz.*, 1927, cols. 71 ff., figs. 1, 2.

26. On the same pelike.

27. On a pelike by Euphronios in Leningrad; Waldhauer, *op. cit.*, cols. 70 ff., Beilagen 1, 2; *Mon. dell' Inst.*, II (1834–1838), pl. XXIV; Kretschmer, *op. cit.*, p. 91.

28. Beazley, *Att. V.*, pp. 35–37.

29. On the amphora no. 2307 in Munich; Furtwängler-Reichhold, I, pp. 63–71, pl. 14.

added for emphasis; or, often, just καλός is used. These inscriptions need not have any relation to the subject represented, but occasionally the boy or girl depicted appears to be the favorite named.

We know from literature the admiration of the Greeks for the beauty of boys. Boys rather than women formed the center of attraction and excited the sensibilities of men. We have many radiant pictures of these boys in Plato's *Dialogues.*[30] We may suppose that the boy called "handsome" by the vase painter was a favorite of the client or of the artist or was a universally acknowledged "beauty."[31] The same *kalos* name is apt to occur on a number of vases by one artist and is employed also by others, but only by contemporaries; for the bloom of youth fades after a few years and one does not remain a fair boy for long.[32] This law of nature has provided archaeologists with important clues for the dating of vases; for pots with the same kalos names must be contemporary and occasionally a fair boy became a prominent man. Thus Miltiades, the victor of Marathon in 490, may have had his praises sung on a vase twenty to thirty years earlier than that event, that is, about 520–510 (see p. 11). Leagros and his son Glaukon, distinguished Athenian generals, give landmarks for the vases of about 510–505 and 470 (see pp. 12, 90). And so on. These chronological data will be discussed in more detail in the introductory chapters of the different sections.

(5) Most precious of all are the signatures of artists. Considering the large number of vases preserved, such signatures are rare. Only about fifty names of artists (some twenty painters and over thirty potters[33]) are preserved on red-figured vases, most of them occurring several times (our collection includes only four such signatures). It is clearly not the case that only the best work was signed. In fact most of the finest vases bear no signature and some poor ones do. Some distinguished artists signed a few of their works (not necessarily their best) but left many unsigned; other equally great or perhaps greater artists never signed, at least their names are not recorded on the many vases stylistically identified as theirs. To mention a few instances: Myson's name is known from a single signature on a second-rate column krater found on the Akropolis, but he did not sign his extant masterpieces—the am-

30. See especially *Charm.* 153 ff.; also Xenophon *Symp.* I. 8 ff.

31. See Plato *Charm.* 154 A, where Kritias tells Sokrates—after an absence at the siege of Poteidaia—of the new "beauties": περὶ τῶν καλῶν.

32. Langlotz (*Zeitbestimmung,* pp. 43 ff.) pointed out that occasionally older men figure as favorites and are called kalos. Such exceptions are of course possible; and we have the expression καλὸς κἀγαθός current in Greek literature for "a gentleman." On the other hand, the frequent combination of the word παῖς with καλός on the vases would seem to indicate that the vase painters as a rule had boys in mind.

33. Of these, five—Euphronios, Phintias, Pasiades, Myson, Douris (and perhaps Epiktetos and Skythes)—signed as both potters and painters. For the recently found fragments signed by Pasiades as painter see M. Z. Pease, *Hesperia, IV* (1935), p. 291.

phora with Croesus in the Louvre and the krater with Aithra in the British Museum. Makron's name occurs once, on his masterpiece in Boston. On the many works attributed to the Panaitios Painter, the Berlin Painter, and the Brygos Painter not a single painter's signature appears.

The formula employed by the artist is either, so and so "made it" (ἐποίησεν, ἐποίει) or, so and so "painted it" (ἔγραψεν, ἔγραφε). Occasionally he uses both, "painted and made it" (ἔγραψεν κἀποίησεν). A few times a double signature occurs: "so and so made it and so and so painted it." "Made it" is the commonest form. Now and then the same name occurs on different vases, sometimes with "made it," sometimes with "painted it."

Such is the evidence. It has sometimes been interpreted to indicate that the name which appears with ἐποίησεν is that of the owner of the pottery, the employer of the "factory hands."[34] But if this were true, if "so and so made it" were the mark of an atelier, would not this trademark occur on all the better pieces, rather than on a few?[35]

Furthermore ἐποίησεν means "made it." It is the word regularly used by the sculptor when he signs, and it would be the natural term for the potter, that is, the maker, to employ. The beauty of the Greek shapes, their harmonious proportions, the achievement implied in such products as a kylix with a bowl twelve inches or more in diameter or a large stamnos with overhanging shoulder, make it only natural that the maker should be considered at least on a par with the decorator.

ἔγραψεν, "painted it," of course refers to the decorator. It is the term regularly employed by a painter. But when a man signs only with ἐποίησεν, is he only the potter or the painter as well? We know definitely that in some cases he is not the painter. The vases signed by Hieron as potter (ἐποίησεν) cannot have been also painted by him, since in one case Makron signed as painter (ἔγραψεν) jointly with Hieron as potter, and the majority of the vases signed only by Hieron are painted in the same style as the single specimen he signed with Makron. Occasionally the verb ἐποίησεν may refer also to the painting, but we can never be sure. Of course when a man signs ἔγραψεν κἀποίησεν, "painted and made it," he is the potter as well as the painter. The feeling for form and for decoration are often allied. One individual may have both gifts—the ability to fashion vases and the ability to ornament them; but not necessarily, as we know from present experience.

34. The form used for signatures on Arretine ware is the genitive for the owner of the establishment, the nominative for the workman, but since this is the Latin formula for slave names and not the Attic one, except in such official documents as *I.G.*, II–III^2, 1951, we cannot use it as an argument. On this subject see Lambertz, *Gr. Sklavennamen,* pp. 3 ff.; Pope, *Non-Athenians in Attic Inscriptions,* pp. 57 ff.

35. Cf. Hussong, *Zur Technik der attischen Gefäss-keramik,* p. 55.

Most signatures are painted in the fields of the vases, before firing, but they also occur on handles or feet or rims; and sometimes they are incised instead of painted, before or after firing. Thus Hieron generally incised his name on the handle,[36] occasionally on the foot; Andokides on the foot.[37] The fact that most signatures, including those with ἐποίησεν, are painted, presumably by the decorator of the vase, has been advanced as an argument against the theory that ἐποίησεν refers to the potter. But surely the potter even when he did not paint the decoration could nevertheless sign his work with the brush or could let someone else do it for him.[38] We know too little of ancient practice in these matters to have definite opinions.

It is tempting to speculate regarding the why's and wherefore's of signatures. If a signature did not signify an artist's pride in his handiwork—as presumably it did not, since so much first-rate work is unsigned and there are a number of signed inferior vases—why did the artist sign? Hardly to advertise his work, for in that case he would have made a practice of signing his best products. Hardly to autograph gifts to friends, for most signatures were affixed before firing. Not, as was sometimes the case in the Renaissance, for identification away from home, for many vases found in Italy have no signatures and many examples discovered in Athens have. On the present evidence, the only answer is that we do not know. It looks as if a signature were due merely to the whim of the maker.

Most of the extant signatures on red-figured vases belong to the late sixth and early fifth centuries. The great names of Andokides, Epiktetos, Euphronios, Euthymides, Brygos, Hieron, Makron, Douris, all date from that time. But the custom continued through the fifth century (Sotades, Hermonax, Polygnotos) to its closing years (Meidias, Aristophanes) and into the early fourth century (Xenophantos). The only Athenian signatures of the later fourth century so far known are on Panathenaic amphorae.

(6) There are many meaningless inscriptions. Apparently the painter began to give names to his figures or to supply a kalos name and then add letters that made no sense. Since inscriptions generally have a decorative value and play their part in the design, the artist may sometimes have felt it necessary to supply them regardless of whether they had any meaning.

(7) On the under side of the feet of Greek vases (rarely elsewhere) there sometimes appear inscriptions, *dipinti* (painted) or *graffiti* (scratched in the clay after

36. See our nos. 52–54 and Hoppin, *R.-f.*, II, pp. 38 ff.

37. Hoppin, *op. cit.*, I, p. 31.

38. As the letters are all separate capital letters and usually painted in a thick pigment that does not allow much individuality, the "style" of the handwriting is difficult to determine. Something might perhaps be gained by handwriting experts from this approach.

firing).[39] They consist of marks, one or more letters, ligatures, names of vases (often abbreviated), descriptions of vases ("large" or "small"), and numerals—sometimes with τιμή, "price," added. One might expect, therefore, to learn from them the correct ancient names of some of the vases. But a detailed study has shown that this is not the case; that the graffiti are merely memoranda of transactions, often with no relation to the vase on which they have been scratched. Nevertheless one can glean from them a number of highly interesting facts.

(*a*) Ionic forms of letters, though they do not occur in other inscriptions on vases until about 490–480 (see p. xxxiv), appear earlier in the graffiti. Occasionally on the same vase there are an inscription in pure Attic and a graffito with Ionic forms. It follows that the writers of the graffiti were presumably the traders who scratched memoranda of their orders on sample vases, the middlemen who formed the link between the Athenian Kerameikos and the Etruscan market. It has been suggested that they were Ionians,[40] at least up to about 480; after that the Ionian script was used increasingly in Athens and is therefore no longer a distinguishing mark, and the growing importance of the commerce of Athens made it likely that her own merchant vessels carried her goods across the seas. We must remember, however, that the Ionian alphabet was the book script even before 480;[41] so that any trader might have used it as an international handwriting.[42]

(*b*) But there is a second important observation—that before 480 the numerals employed in the graffiti belong to the so-called Milesian or alphabet system, after 480 to the Attic decimal (acrophonic) system.[43] The change from the convenient Milesian system to the more clumsy Attic one can be most easily explained by the theory that Athenian traders stepped in at that time.

(*c*) The nature of the memoranda affords a glimpse of how the negotiations were made. The letters, marks, ligatures, abbreviations probably stood for the name of

39. Cf. the excellent discussion of them by Hackl, "Merkantile Inschriften auf attischen Vasen," in *Münchener archäologische Studien,* pp. 5–106. The *dipinti,* or painted marks, are mostly confined to black-figured vases.

40. *Ibid.,* pp. 92 ff. The theory that the Athenians themselves sold their wares in Etruria is apparently excluded by the Athenian ignorance of Etruscan affairs at the time in question. If the Etruscans had themselves come to Athens we should expect mercantile graffiti in the Etruscan script. Though Etruscan graffiti on Attic vases exist (see our no. 5), they are mostly owners' names or such words as *suthina* ("tomb article"). An exception would be the inscription *metru menece* on a fragment from Populonia which has been tentatively read as "Metru made it" or "Metru gave it" by E. Fiesel, *Studi etruschi,* VIII (1934), pp. 435 f. The inscription seemed to me (when I examined it in the summer of 1935) painted on the glaze rather than under it (cf. Minto, *Notizie d. Sc.,* X [1934], p. 378, fig. 32), but fired and therefore, as Minto claims, contemporary.

41. Wilamowitz, *Homer. Untersuchungen,* pp. 303 ff.; Kretschmer, *op. cit.,* pp. 104–106; Larfeld, *Gr. Epigraphik*3, p. 259.

42. Beazley called my attention to this fact.

43. Hackl, *op. cit.,* pp. 79 ff.; Larfeld, *op. cit.,* pp. 291 ff.; Tod, *B.S.A.,* XVIII (1911–1912), pp. 98–132, and XXVIII (1926–1927), pp. 141–157.

the buyer, the names and descriptions of vases for the order given, and the numerals for the quantity of vases ordered or for their price (in drachmas and obols).

(*d*) The prices mentioned are particularly interesting. There are not many certain instances, but enough to give us an idea. Six kraters cost 4 drachmas; twenty bathea, 1 drachma and 1 obol; twenty oxides 3 drachmas—that is, wholesale. This tallies with the information derived from Aristophanes, *Frogs* 1236, that a lekythion cost an obol. Large vases were of course more expensive than small ones, and decorated ones than plain ones—as shown by the graffiti which refer to ὑδ(ριαι) ποι(κιλαι) as costing fully 3 and 2 drachmas apiece.[43a] Considering that a drachma was a good day's wage in the fifth century, the prices are on the whole what one would expect.

(*e*) By far the majority of the graffiti so far known occur on vases found in Italy; but there are examples also from the south and east; very few from Greece.[44] This favors the theory that Ionian traders carried on the overseas trade.

The technique of the inscriptions on red-figured vases varies. The majority, as we saw in the case of the signatures, are painted; a few are incised before firing (and occasionally glazed over[45] or filled with white paint);[46] some, like the graffiti, are incised after firing; in rare instances they are in relief.[47]

Athenian vase painters were often faulty spellers; and since many apparently spelled by sound, their inscriptions throw light on the way a word was pronounced by the populace.[48] Occasionally, but not often, non-Attic forms appear—chiefly Doric ones; rarely, if at all, Ionic ones.[49] Up to about 490 the letters are written in Attic script (except the graffiti, see p. xxxiii); after 480, Ionic letters gradually appear:[50] first Ξ and Ψ; then Λ for lambda, Γ for gamma, and Ω; finally Η for η instead of for the rough breathing. The early appearance of these Ionic letters on the vases, as compared with stone inscriptions, is of course explained by the fact that pots are not official documents; the Ionic forms were in general use long before they were adopted by the state.[51] After about 450 we often find Α for Α and ξ for ξ; but even on vases by the same artist varying forms occur.[52]

43a. Beazley, *J.H.S.*, LI (1931), p. 123.

44. Hackl, *op. cit.*, pp. 88 ff.

45. See our no. 118 and the lekythos from Athens described by Körte, *Arch. Ztg.*, XXXVII (1879), p. 96.

46. See our no. 157.

47. e.g. the lekythos by Xenophantos in Leningrad.

48. On this whole question cf. Kretschmer, *op. cit.*, pp. 73 ff.

49. *Ibid.*, pp. 77 ff.; but cf. our no. 10.

50. Kretschmer, *op. cit.*, pp. 104 ff.; Hackl, *op. cit.*, p. 78.

51. Kretschmer, *op. cit.*, p. 103; Koehler, *Ath. Mitt.*, X (1885), pp. 359 ff.

52. Thus the Eretria Painter uses both ξ and ξ, Ε and Η for η (see nos. 139, 140).

VI. TECHNIQUE

In every form of art it is important to understand the technique involved. Only by realizing the possibilities and limitations inherent in tools and materials can we estimate the value of the achievement. And this is particularly true of Athenian vase painting; for here the technique has no exact modern parallel.

Our knowledge of the technique of Athenian vases is derived from four sources: the vases themselves, the representations on vases of potters at work, a few statements by ancient writers, and a study of the craft as practiced today. In the last, due allowance must of course be made for the known differences between ancient and modern production.

The information obtained from these various sources has been set forth and discussed in my *Craft of Athenian Pottery* (1923). I shall therefore confine myself here to a description of the successive stages in the production of red-figured ware—as nearly as they can be deduced from the present evidence, adding where possible new findings made since the publication of my *Craft.*[53]

The successive stages in the production of a red-figured vase seem to have been as follows:

(1) The clay was mined, washed, sieved, mixed, blunged, pressed, to prepare it for the potter.[54]

(2) Before the clay could be used it was wedged to eliminate the air and to even the texture.[55]

(3) The vase was thrown on the wheel; that is, the potter placed the ball of clay in the center of the wheel head and, as the wheel rotated, he formed the shape with

53. The only extensive treatment of the subject which has appeared since the publication of my *Craft* is Hussong's valuable *Zur Technik der attischen Gefässkeramik* (Inaugural Dissertation, 1928). On most of the important points Dr. Hussong's findings agreed with mine; the few points of disagreement I shall discuss in the footnotes of this chapter; see also my review of his thesis in *A.J.A.*, XXXVI (1932), pp. 84–86.

I take this opportunity of correcting two statements in my *Craft:* (1) on p. 56, note 3, that the bright red surfaces on the Euphronios and Exekias cups in Munich are due to a red ocher application (for my present explanation see p. xliv); (2) p. 19, note 1, that the marks on certain kylikes are due to the joints of sections; I now think that they were produced by stacking in the kiln (see p. xlii).

My best thanks are due to Maude Robinson for help in my researches and for many valuable suggestions. It was of the greatest assistance to me to be able not only to make constant appeal to a professional potter but to carry out my researches in her studio, firing my tests in a small kiln under her supervision.

Charles F. Binns's death in December, 1934, just previous to the writing of this chapter, deprived me of the help on which I had relied for many years. Some of the new findings in this chapter are due to his discoveries (see pp. xliii–xlv).

54. Cf. Richter, *op. cit.*, pp. 1 f.; also two chapters in Binns, *The Potter's Craft* (1922): "The Nature and Properties of Clay" (pp. 29–36) and "The Preparation of the Clay" (pp. 37–42).

55. Richter, *op. cit.*, pp. 2 f. The wedging is done in modern Greece by treading the clay with bare feet.

his hands.[56] The smaller vases were thrown in one piece, the larger ones in sections. The joints of the latter were generally made at structural points; for instance, at the junction of neck and body or of body and foot. On the inside the joints are often clearly visible (see e.g. no. 24) to conceal them on the outside, ridges of clay were sometimes added.[57]

Many potters today carefully plan and draw their shapes on paper first, and it is possible that Athenian potters did the same (see pp. xxvi–xxviii). The required proportions could easily be obtained by checking with rule and calipers.[58] Complete accuracy was not necessary at this stage; for changes could be made during the subsequent process of "turning."

The extant representations of the potter's wheel on Greek vases indicate that it was of the type propelled by a helper.[59] Though there is literary evidence for the employment of the kick wheel from the second century B.C.,[60] there is no information regarding its use earlier; but it may, of course, have been known,[61] for the mechanics involved are simple enough.

(4) After having been left to dry until firm, or leather-hard, the vase was turned, that is, it was worked with metal-cutting tools while revolving on the wheel.[62] By this continued cutting off of thin shavings of clay the walls could be thinned, the moldings sharpened and refined, and adjustments made in width and height.[63] When more clay was needed it could be added in slip form. Thus the vase could be made to correspond exactly to a planned sketch.

If the vase was made in sections, each was separately worked, the sections assembled, glued together with slip, and the whole turned once more.[64]

56. Richter, *op. cit.*, pp. 7 ff.; Binns, *op. cit.*, pp. 74 ff. Perhaps for fashioning the outside the ancient Greeks employed a rib (as do their modern descendants), which affords a greater area of support for raising or forming the clay than the different grips of the fingers. For the technique of molded vases in the form of heads, etc., cf. Richter, *op. cit.*, pp. 28 f.

57. Cf. the krater no. 135, where the joint is visible underneath the clay ridge (Richter-Milne, *Shapes and Names,* figs. 57, 58). See also the illustrations in Hussong, *op. cit.*, p. 17. His theory that the sharp angles formed by the bowl and foot of a kylix are not attainable by turning is not borne out by experience. Any profile can be so produced.

58. For a possible representation of a three-legged compass on the hydria with a scene of potters at work, cf. Hussong, *op. cit.*, p. 19.

59. Richter, *Craft,* pp. 64 ff.; Hussong, *op. cit.*, pp. 12 ff.; Libertini, *Mon. Linc.,* XXVIII (1922), cols. 101 ff., fig. 1, pl. I.

60. Richter, *op. cit.*, p. 91; Hussong, *op. cit.*, p. 13 (where further references are cited).

61. The only wheel heads which have survived are Aegean or Roman and are of terracotta. Nowadays plaster, metal, and occasionally wood are used for the purpose. Cf. Richter, *op. cit.*, pp. 84 f.; Hussong, *op. cit.*, p. 14, note 1.

62. Richter, *op. cit.*, pp. 10 ff.; Binns, *op. cit.*, pp. 99 ff.

63. Judging from modern experience, all the intricate, delicate details of foot, shoulder, and mouth can be obtained by tools of a few standard shapes in various sizes. It is not necessary or practicable to have the shapes of the tools correspond to the desired profiles, as Hussong (*op. cit.*, p. 18) thinks. Cf. Binns, *op. cit.*, pp. 99 ff., fig. 19.

64. Richter, *op. cit.*, pp. 16 f.

In narrow-mouthed vases, like the amphora and hydria, the insides were not turned, but left as thrown. We can often see the ridges caused by the fingers of the potter as he lifted the clay in throwing the shape. But wide-mouthed vases, where the inside is as conspicuous as the outside, were carefully turned throughout.

For the smoothing of the surface and the removal of the turning marks, scrapers and sponges are found useful now and doubtless were employed in ancient times; for, though turning marks can often be detected here and there on Athenian vases,[65] the better-worked examples are generally beautifully smooth.

(5) The handles were attached in leather-hard condition, the joint being made with slip. Athenian handles were all handmade, not molded. The general shape was first obtained while the clay was soft, then, when leather-hard, it could be refined with modeling tools.[66] Only those parts of the handles which showed were carefully smoothed; the parts which were hidden (for instance the under parts of column-krater handles) were left rough[67]—just as were the insides of narrow-mouthed vases. The Greek potter's attitude was evidently the same as that of the Greek sculptor, who was apt to leave unworked those parts of his statue which were not visible. It was no use spending time on unnecessary toil. Better to bestow infinite care on what was important—the shapes and proportions and the finish of the parts which showed.

(6) The surface of the vase was covered with red ocher,[68] either applied in liquid form with a brush or rubbed in as a powder.[69] By polishing of the surface the ocher was incorporated with the clay and at the same time a fine sheen was obtained.[70] A simple way to impart such a polish is to apply the blade of a knife to the surface while the vase is revolving; for an inward curve a curved tool must be used.

Not being a glaze, the red ocher naturally did not have the same resistance as the black glaze, and so it has often largely disappeared. In a few instances it is sufficiently

65. *Ibid.*, p. 13, figs. 17, 18.

66. *Ibid.*, pp. 20 ff. Since the experiments there described I have made others with imported Greek clay and found that its toughness (see pp. xli f.) greatly facilitated the work.

67. *Ibid.*, p. 25, fig. 34.

68. Hussong (*op. cit.*, pp. 21 f.) thought he had found evidence for an application not only of red ocher but, at least occasionally, of a red slip and gave the amphora no. 2313 in Munich as an example. He attributed the uneven surface of this vase to the fact that the slip had peeled off from the surface of the vase, to which it had not properly adhered (see his fig. 7). However, the exposed surface is not smooth but rough and puckered (I was able to examine this vase in the summer of 1932), indicating, I think, not that the slip has peeled off but that the surface of the vase has been eaten into. (For similar instances see nos. 2595, 2678, 2654 in Munich, and our nos. 17, 100.) As Athenian clay is of remarkably fine texture there was no necessity for adding a slip, except in the case of the white-ground vases, where another color was desired. There is also no evidence, I think, for the *Lasur* supposed by Hussong (*op. cit.*, p. 55) to have been added as a final wash.

69. Richter, *op. cit.*, pp. 53 ff.; Hussong, *op. cit.*, p. 23.

70. Richter, *op. cit.*, p. 19.

well preserved to give us an idea of the original effect;[71] in most cases some traces are now visible—especially in the lines of the preliminary sketch, on the reserved patches round the handles, and on the under side of the foot.[72] And even when it has totally disappeared it has generally colored the surface a deeper shade. That it was applied before, not after, glazing is indicated by the fact that occasionally we can see the red ocher left in preliminary sketch lines *under* diluted glaze lines.[73] Moreover, on many vases where the glaze has disintegrated and peeled, what *may* be the ocher application appears underneath as a coating over the paler terracotta; its often slightly glossy surface would be explained by its contact with the black glaze.[74] This red under the black glaze must not be confused with the spots of red on the same level with the black glaze (see pp. xliii, xlvi).

Probably the red ocher was applied on practically the whole surface of the vase, not on the reserved parts only. This would certainly be the easiest method. And thereby the black acquired a richer hue; just as today we might paint a wall a brilliant red or an orange to serve as a ground color for black.[75]

(7) A preliminary sketch for the decoration was made, probably with a wooden instrument.[76] The smooth, shallow lines of this sketch are plainly visible on most vases, at least in certain lights. Sometimes the final design in glaze differs from the preliminary sketch, for naturally the artist occasionally changed his mind (see e.g. nos. 16, 98).[77]

(8) In painting the decoration in glaze the procedure seems to have been as follows: The outlines of the figures were indicated outside the spaces intended for them, first by a narrow line of glaze, then by a broader contour stripe. Thereupon some of the details within the red silhouette were painted, flat, without relief. Then the background was filled in, as the vase revolved on the wheel or freehand.[78] All

71. See e.g. our nos. 20, 57, 87, 113, 119, 137, 148 and British Museum E149, E178, E282, E382.

72. The frequent notations of such traces in the descriptions of the vases in this catalogue sufficiently show that this application was the general rule.

73. See the Nolan amphora, our no. 119 (left arm of Tithonos; Richter, *op. cit.*, fig. 56) and the column krater no. 69 (rectus abdominis of satyr in B).

74. This was Binns's explanation. An alternative which I suggested—that this red is an unreduced part of the glaze (see p. xliii)—he thought hardly possible, for the glaze would, in his opinion, have changed throughout to either a black or a red.

75. As was done on the black walls serving as background for the Boscoreale frescoes in the Metropolitan Museum.

76. In my experiments I found that a pointed metal instrument would make the same smooth grooves as a wooden one if lightly handled. I also found that the red ocher could become sufficiently incorporated with the clay not to be removed by the instrument which traced the preliminary sketch.

77. The application of an elaborate decoration to a curving vase was of course a considerable feat. Reichhold therefore suggested that the design was first made on a surface which had a similar curvature as the vase for which it was intended (Furtwängler-Reichhold, II, p. 199; cf. also Hussong, *op. cit.*, p. 54), but this seems hardly likely, for it would really necessitate making two vases instead of one.

78. Richter, *op. cit.*, p. 51.

this work was done with the brush, various sizes being used as required. Finally the relief lines for the contours of the figures and for inner markings were drawn[79] with a special instrument (see below). Also lines and washes were added in thinned glaze where they were intended to appear brown.

The instrument used to produce the famous black relief line—a glaze line which stands out in bold relief—has not yet been identified, though numerous suggestions have been made—such as a fine brush, a single bristle, a reed, a feather, a pen,[80] a quill.[81] The chief requirement is an instrument pliant yet offering a certain amount of resistance, able to hold enough glaze to produce the long-drawn-out lines so frequent in red-figure. The groove which often runs down the middle of the relief line is not a clue, as some have thought; for actual experiments indicate that a slight pressure of any instrument produces such a result. Moreover, some relief lines have no groove but a ridge, and occasionally a line with a ridge continues into one with a groove.[82]

The vase painters on the Caputi hydria[83] grasp their brushes in their fists, the bristles downward—in Japanese fashion; likewise the youth painting the krater, in Oxford.[84] The youth decorating the kylix, in Boston,[85] and the painter on the fragment in Athens[86] hold their instruments between the thumb and forefinger. Both methods were therefore apparently in vogue.

Either before or after the figured scenes the ornamental motives were painted[87] with the brush, freehand without the aid of stamps, as their irregularities conclusively show. Often relief lines were added.

(9) When the decoration in black and diluted black glaze was completed the ac-

79. That the relief lines were left to the end is suggested by the unfinished scene on no. 80. Here the outlines of the figures have been indicated by contour stripes, the background has been filled in, and certain details (hair, features, folds) have been painted; but the relief lines are lacking throughout. It used to be supposed that the painting of the background was the final process; for on various fragments of unfinished vases (cf. Hartwig, *Jahrbuch,* XIV [1899], p. 164, note 21; Richter, *op. cit.,* pp. 41 f.) the background has not been filled in. But in these cases the relief lines also are missing; so it is perfectly possible that here too they were intended to be added last. At all events it would be natural to do all the brushwork first and leave the relief lines—which need a special instrument—to the end. But of course the procedure need not always have been the same, for it largely depended on the whim of the artist.

80. Richter, *op. cit.,* pp. 52 f. and the references there cited.

81. Dr. F. D. Crane of Johns Hopkins University tells me that he has had good results with quills.

82. See Hussong's excellent illustrations of relief lines enlarged from 6 to 12 times (*op. cit.,* p. 51, fig. 13).

83. Richter, *op. cit.,* pp. 70 f.

84. Richter, *op. cit.,* p. 74; Beazley, *J.H.S.,* XXVIII (1908), pp. 317 f. What looks like a brush case is here represented as suspended on the wall.

85. Richter, *op. cit.,* pp. 71 f.

86. *Ibid.,* pp. 72 f.

87. That some artists painted exclusively ornaments, others the figured designs, as Hussong (*op. cit.,* p. 53) suggests, is not borne out by Beazley's findings—that the ornaments, at least in most cases, are characteristic of the artist who painted the design. For occasional exceptions see p. 40.

cessory colors were added. That they too were fired is shown by the discoloration of the black glaze beneath them; often their former presence can be determined only by this discoloration. Their choice and the extent to which they were used differed somewhat in the various periods (see pp. 5, 30, 90, 146, 189, 207, 213). The commonest was red (consisting of iron oxide[88]), which was employed for such details as fillets, wreaths, flowers, etc. It was put either directly on the black glaze, whereby it often assumed a darkish hue, or on a white undercoating,[89] which gave it a lighter, more luminous tone. In many cases the red has largely disappeared, exposing the white underneath.[90]

Applied clay was used especially for objects which were meant to stand out in relief, such as fillets, spear shafts, shields, etc. (see e.g. nos. 1, 60, 79, 89). The color is buff, paler than the red (iron oxide) accessory color.

White (consisting of white clay=aluminum silicate[91]) appears occasionally for details in the early period (see e.g. no. 1), rarely in the ripe archaic and early free periods, more profusely later (see e.g. nos. 165, 173). Over it we often find—in the late period—yellow lines in thinned glaze (see e.g. no. 153). On the white lekythoi, etc., the white was used in slip form as an engobe on the red clay.

Blue as well as green, probably produced by copper oxides,[92] appears in the late periods (see no. 173).

Pink, a mixture of red and white, likewise occurs at this late stage (see e.g. no. 153).

Gold leaf was used rarely at first (see pp. 30, 90), increasingly in the later periods (see pp. 146, 189, 213), to indicate jewelry, weapons, and other gleaming objects. It was generally laid over applied buff clay (see nos. 169 f.)—of course after the firing, for gold leaf could not have stood the high temperature.

While the vase was being decorated it was kept in leather-hard condition by being placed in an airtight room or closet where a damp atmosphere was induced to prevent the ware from drying. Thereby plenty of time could be spent on the decoration if necessary, and the work need not be hurried. Before being fired the vase was allowed to become bone-dry.

(10) The firing. The temperature at which Athenian black-figured and red-figured vases were fired was rather lower than is usual today. It seems to have been about

88. According to the findings of A. H. Kopp, chemist, of the Metropolitan Museum. Cf. Blümner, *Tech. u. Term.*², II, pp. 80 f.; Hussong, *op. cit.*, p. 46.

89. This red on white was a favorite device in the early free and free periods (see pp. 90, 146), when white-ground vases were popular; so perhaps the device was suggested by that technique.

90. It is therefore often described by archaeologists as applied white, but with the magnifying glass one can in most cases detect traces of the red (see e.g. nos. 100, 101, 126, 127, 153).

91. And "containing iron oxide as the impurity which causes the slight discoloration" (according to the findings of Mr. Kopp). Cf. Blümner, *op. cit.*, pp. 80 ff.; Hussong, *op. cit.*, p. 46.

92. Cf. Blümner, *op. cit.*, p. 81.

950°–960° C.[93] (corresponding to about cone 010); at least any considerable increase over this temperature causes a change in the pinkish buff of the clay and the rich black of the glaze, as well as an additional contraction. As 950° C. is approximately the melting point of silver, the ingenious suggestion has been made that silver was used by the Greeks for regulating the heat,[94] in the same way that modern potters use the Seger cones. But previous to the invention of these heat-recording cones firings were judged by the color of the burn, and it is perhaps more likely that the Greeks used this simple method.

The evidence favors the theory that Greek pottery was once-fired, like most ancient wares, not twice-fired, like most modern pottery.[95] For the incised lines on black-figured Athenian vases must have been made on the black glaze while the clay was leather-hard; their delicacy, swing, and smoothness could not have been attained by incision into hard, fired clay or even into dry clay. And if black-figured ware was once-fired, surely the red-figured vases—many of them contemporary with the black-figured ones—were also. Moreover, the numerous dents on Athenian vases could only have occurred before the pots were fired;[96] since the marks left by the objects which caused the dents go over the glaze,[97] it follows that the ware must have been decorated before firing. And there is a further, equally convincing argument. The applied clay, used to make certain details of the decoration stand out in relief (see nos. 139, 169), would never have adhered to already fired clay. It must have been added to the vase while the latter was still leather-hard.[98]

The only serious objection against a single fire—that the vase painters represented on the Caputi hydria[99] and the Boston kylix[100] handle their pots in what would seem a precarious way for green ware[101]—can be met by the theory that the ancient Greek clay was as tough as is the modern Greek clay. At least actual experiments with

93. Richter, *op. cit.*, p. 35; Binns-Fraser, *A.J.A.*, XXXIII (1929), p. 7; Tonks, *A.J.A.*, XII (1908), p. 421.

94. Tonks, *loc. cit.*

95. I answered in *A.J.A.*, XXXVI (1932), pp. 84 ff., Hussong's arguments for two fires. His theory that, though a single fire is general at other times, two fires were in vogue between about 550 and 400 is, I think, exceedingly unlikely. The differences he postulates (*op. cit.*, p. 58, fig. 14) between the incised lines on Corinthian and on Attic wares are not borne out by extensive comparisons. And the *Glasurplatzrisse* ("rifts or crow's-feet in the glaze"), "typische Brandfehler des ersten Brandes," are not mostly confined, as he claims, to the early wares but are very common also in Athenian red-figure. Many instances on our vases are noted in the text.

96. Hussong (*op. cit.*, p. 58) thinks that these dents could have occurred in the second firing. But "the temperature in the Greek firing was never high enough to make the clay flexible" (Binns).

97. e.g. cf. Richter, *Craft*, p. 41, fig. 45.

98. For a case in which clay was added to a vase which was already too dry and to which the clay therefore did not adhere properly see p. 35, note 3. There are a few instances of clay applied over black glaze (Dragendorff, *Jahrbuch*, XLIII [1928], p. 332, pls. X, XI); here, too, it must have been added before the firing.

99. Richter, *op. cit.*, p. 71, fig. 66.

100. *Ibid.*, p. 72, fig. 67.

101. Hussong, *op. cit.*, p. 61.

Athenian clay have shown that there would be no risk connected with holding a cup by its stem or tipping a vase on its foot while leather-hard.[102]

If Mr. Binns's contention regarding the Greek black glaze is correct (see p. xliii), the Athenian potters fired their ware partly under oxidizing, partly under reducing conditions.[103] The fuel appears to have been wood and charcoal. Like modern potters they doubtless packed their kilns as full as possible, placing as many vases together as practicable; for firing is a long and expensive process.[104] The under parts of the feet on which Athenian pots stand are always unglazed, for the obvious reason that the vases were fired resting on their feet.[105] But to conserve space, at least some vases were evidently stacked one inside another. The marks left on the glaze by such stacking can often be seen, especially on the outsides of kylikes (see e.g. no. 78; see also nos. 21, 80);[106] and occasionally the glaze of the covered area has fired a different color from the rest of the vase.[107] An additional advantage of such stacking in the

102. I made experiments with clay obtained from one of the potteries outside Athens. As is the case with most modern clays, it was a mixed variety, composed of red earth from Chalandri and white earth from Koukouvaones (Richter, *op. cit.*, p. 40). It not only was unusually plastic, and so stood up better while it was being thrown than most of our clays, but was not nearly so vulnerable when leather-hard or bone-dry. That this was also a characteristic of the ancient clay is suggested by the shapes of Athenian pottery—the wide-spreading kylikes, the stamnoi with their incurving shoulders, and other forms with overhanging rims and outstanding handles. Though there are occasional instances of sagging (see nos. 80, 103), the fact that such shapes were current indicates that the clay must have been appropriate for them. It should be noted, moreover, that in the Caputi hydria one of the vases (and perhaps also the other) is placed on a support, evidently to prevent the strain from being borne by the edge of the foot. If the vase had been fired this precaution would not have been necessary.

103. In an oxidizing fire, where there is an excess of air or oxygen, the carbon of the fuel can combine with two atoms of oxygen to form carbon dioxide (CO_2). In a reducing fire, where the air is shut off, there is a dearth of oxygen and the carbon can get only one atom of oxygen, forming carbon monoxide (CO); carbon monoxide will then extract oxygen from the red ferric oxide (Fe_2O_3) present in the clay and convert it into black ferrous oxide ($CO+Fe_2O_3=CO_2+2FeO$).

104. About twelve hours or more are allowed today for firing a kiln of average size, and longer for cooling. For instance, for a kiln 20 by 36 by 22 in. the average burn of cone 02, or 1060°C., requires about 17 hours and a cooling of at least 48 hours.

105. Hussong (*op. cit.*, p. 33) accepts Reichhold's curious theory that Athenian vases were put in the kiln in a horizontal position on circular supports and that the "*Lagerringe*"—the round red, or black and red, spots found on the sides of Athenian vases—are due to this practice. But vases so placed would be apt to warp in the fire, and what possible advantage could there be to offset this risk? The kiln can be packed much more economically with the vases standing upright. The representation of the inside of a kiln on a Corinthian pinax (Richter, *op. cit.*, p. 78, fig. 80) cannot be taken as serious evidence; for at that early period faulty perspective led to many curious renderings.

106. It is to this stacking rather than to a joint that I should now attribute such marks as those figured in my *Craft*, p. 19, fig. 25. That such stacking of glazed ware was possible shows the nonadhesive quality of the Greek glaze.

107. We may mention as examples the kylix no. 7, of which the lower outer part is brownish, the rest black; the covered bowl acc. no. 23.43, which is red on the inside; the pelike no. 22, where the band on the inside of the neck is red; the kylix no. 37, which has a red ring on the interior, presumably where the foot of another vase rested on it.

case of a kylix would be that the slender stem did not have to carry the weight of the bowl.

Glaze. Instead of attempting the brilliant color effects of the Egyptians, Persians, and Chinese, the Greeks confined themselves to a single variety of black glaze. The glaze of Athenian black-figure and red-figure was essentially the same as that in use centuries before for the Dipylon and other early vases.[108] But it had gradually been improved in quality and manipulation until it had developed into the unparalleled product of the sixth and fifth centuries—a rich black with a satiny surface, and of astonishing thinness and durability. We have here another instance of what the Greeks achieved by concentrating on one objective. The very fact that this glaze took so long to perfect and that it again quickly deteriorated in the later, South Italian wares suggests that it required delicate manipulation. Therefore it is not surprising that no one has yet succeeded in reproducing it exactly. However, by analysis and synthesis it has been shown to be composed of an alkali, a clay, and ferrous oxide. Accordingly, in efforts to reproduce the glaze these three substances have been combined in various proportions.[109]

An important contribution to the subject was made in 1929 when Charles F. Binns and A.D. Fraser in a joint article, "The Genesis of the Greek Black Glaze,"[110] put forward the theory that the ferrous oxide, instead of having been added as a separate substance,[111] was produced in the process of firing—in other words, that the red ferric oxide present in the clay used for the glaze was turned into black ferrous oxide in a fire under reducing conditions. This theory would explain why the black glaze has in many instances turned red in places which were evidently protected from the smoky atmosphere by close proximity to the kiln wall or to an adjoining vase, or by the stacking of another vase.[112]

But it may be asked, if the glaze turned black in a reducing fire, why did the clay fire red? For it too contains red ferric oxide and so is convertible into black by reduction—as we know from the black bucchero ware.[113] To this obvious question Mr. Binns gave an ingenious and convincing answer.[114] He maintained that in the change from ferric to ferrous oxide there takes place a considerable lowering of the point of fusion; "for ferrous oxide contributes to the production of glass, while ferric oxide remains aloof and is simply surrounded by the glassy substance." Hence the reducing fire

108. On this subject cf. especially Binns-Fraser, *A.J.A.*, XXXIII (1929), pl. I, p. 3 and the references there cited.

109. Cf. Hussong, *op. cit.*, pp. 44 f., who reviews the former experiments.

110. Binns-Fraser, *op. cit.*, pp. 1–9.

111. On the unstable quality of ferrous oxide cf. Binns-Fraser, *op. cit.*, p. 7.

112. See p. xlii.

113. See the graphic, colored illustration in Binns-Fraser, *op. cit.*, pl. II, 6.

114. *Ibid.*, pp. 6 ff.

not only produced the black but also made the glaze insoluble. He therefore conceived the process of firing to have been as follows: "As soon as the kiln attained a visible red color, or at about 600° C., a type of fuel which would produce a dense smoke was used. This was continued until the finishing temperature of about 950° was reached. The cooling was then allowed to proceed very slowly and with a smoky atmosphere down to about 850°, at which point the air was freely admitted but still with slow cooling. The glaze having become glassy in the fusion, the black iron oxide was locked in and could not change. The body, however, which had also been blackened was, in its porous condition, able to reabsorb the necessary oxygen and to recover its red color."

This theory is supported by the fact that whereas it is easy to convert the terra-cotta which turned gray or blackish in the funeral pyre (see p. xlvi) back into red simply by refiring it under oxidizing conditions up to a temperature of 800° C., black glaze has to be heated to above 950° C. before it changes its color, and then it becomes not red but chestnut brown.[115] The fact that the glaze has been rendered practically insoluble would be a satisfactory explanation of this.

If these findings are correct, the Attic glaze probably consisted merely of an alkali (perhaps carbonate of soda or of potassium) mixed with red Athenian clay—which contained the requisite ferric oxide. The medium, or "vehicle," used is not known (honey, white of egg, oil?).[116]

There remains one phenomenon to be explained. On a few vases, of which the best known are the Euphronios and Exekias cups in Munich,[117] the red glaze appears side by side with the black, not in haphazard patches but within specific areas. This red cannot be due to the red ocher application (see p. xxxvii), as has been suggested,[118] for it has a *high* gloss.[119] It must therefore be a glaze. And as it resembles in every respect the areas of the "black" glaze accidentally turned red by protection from the smoke (see above) it too is evidently simply the "black" glaze turned red under oxidizing conditions.[120] In other words, those areas which were intended to come out red must have been carefully protected from reduction, perhaps by applying some substance over them. Exactly how this was done is not clear.

115. *Ibid.*, p. 7, pl. II, 4.

116. Richter, *op. cit.*, p. 50, note 3.

117. Nos. 2620, 2044; Furtwängler-Reichhold, I, pls. 22, 42. Other examples which I have examined are the fragment no. 15180 in the National Museum, Athens; nos. 91.8.6.78, 64.10.7.1604, 1901.7.11.3 in the British Museum; inv. no. 81036 in the National Museum, Naples; and several pieces found in the recent excavations of the Agora in Athens. Cf. also the list given by Pottier, *Mon. Piot,* X (1903), pp. 53 f.

118. For instance, by me in *Craft,* p. 56, note 3, and by Hussong, *op. cit.*, p. 23.

119. The red ocher is either dry and crumbly or *slightly* glossy where it has come in contact with the glaze (see pp. xxxviii).

120. Cf. Pottier, *Cat. des vases de terre cuite,* III, pp. 764 f.

Kiln. Our chief information regarding Greek kilns is derived from representations on Corinthian and Attic pottery.[121] Most of the actual kilns found are of the Roman period;[122] but several of prehistoric Greek times have recently come to light,[123] and a few of the classical period.[124]

From this evidence—assuming the same general type to have been in use throughout antiquity—we learn that the kiln was divided horizontally into two parts—an upper, domed chamber for the placing of the pots and a lower one for the fuel;[125] and that there were three openings, one at the bottom to admit the fuel, one at the side to receive the ware and to serve as a spy hole, and one at the top to let out the smoke and to permit the regulation of the draught.

Mr. Binns made the plausible suggestion that the sides and domed top of the Greek kiln were made of brushwood (interlaced boughs and osiers) plastered over with clay.[126] We have evidence that this practice obtained in neolithic[127] as well as Roman times;[128] and baking ovens are still so made in Greece.[129] If the walls of Greek kilns were of a temporary nature and only the bottoms were of stone, this would explain why more Greek kilns have not been found or at least recognized.[130] Moreover, in such a kiln the process of firing first under reducing, then under oxidizing conditions—suggested as that in use by the Greeks (see p. xliii)—would come about of its own accord. The burning of the branches and the resultant smoke would

121. Richter, *op. cit.,* pp. 76 ff. The oven on the red-figured Athenian lekythos illustrated by Luce, *C.V.: Providence,* 1, pl. 17, 1, could hardly be a potter's kiln, for it is not enclosed.

122. Cf. Blümner, *op. cit.,* pp. 23 ff.; Hussong, *op. cit.,* p. 26, notes 1, 2, and the references there cited; S. Loeschcke, *Trierer Zeitschrift,* III (1928), parts 1, 2, pp. 68 f., fig. 1.

123. Cf. especially Mylonas, *Olynthus,* I, pp. 12 ff. (neolithic); Woodward, *J.H.S.,* XLVIII (1928), p. 186 (Helladic).

124. Cf. Rhomaios, *Ath. Mitt.,* XXXIII (1908), pp. 177 ff. (not later than the third century); Cavvadias-Kawerau, *Die Ausgrabungen der Akropolis,* col. 120, pl. Z, 75 (pre-Kimonian).

125. Hussong, *op. cit.,* p. 27, fig. 9.

126. He never published this theory; but he discussed it with me and I have some letters on the subject written in 1931. I owe to him also the references to *The National Geographic Magazine* (see note 129 below) and to the account by his father of a Roman kiln found in England (see note 128 below).

127. Mylonas, *op. cit.,* p. 16.

128. R. W. Binns, *Worcester Pottery*[1], p. 186: "Excavations exposed what are believed to be the remains of a Roman pottery kiln; a circular form could be traced outside and a lesser one within, the circles touching, from which point extended a narrow flue 15 feet long, so that from the mouth of this flue to the opposite side of the outer circle was a distance of thirty feet. The smaller circle was raised about three feet and covered with a layer of baked clay, which was quite honey-combed from having had *osiers, or similar wood burnt in the layers;* these had evidently been placed for the purpose of binding the clay in its wet state, and the burning of which had destroyed the wood."

129. Cf. Mylonas, *op. cit.,* pp. 17 f., and the picture of an oven in Macedonia in *The National Geographic Magazine,* Dec., 1930, p. 702.

130. In this connection cf. Newhall, *A.J.A.,* XXXV (1931), p. 6: "No ovens have been found on the site [of a pottery factory in Corinth], probably because they were of clay and have been washed away." But the clay of course must have turned into terra-cotta during the firing.

cause reduction; but after the branches had been burned there would be no more smoke and the fire would automatically turn into an oxidizing one.

Injuries. The test of a pot comes in the fire. Defects in the preparation of the clay, in the construction, in the glazing, in the firing, all are revealed when the vase emerges from the kiln. That there were plenty of mistakes and mishaps in Greek vases also becomes evident when we examine even museum pieces—which after all represent the survival of the fittest—from this point of view. We see many cases of warped lips (see e.g. nos. 32, 103) and sagged shoulders (see e.g. nos. 80, 88), of dents (see e.g. nos. 13, 16, 32, 33, G.R. 530) and cracks[131] (see e.g. G.R. 604), and of red spots in the black glaze (see e.g. no. 66). Spalls—that is, chips produced by particles of limestone which became embedded in the clay and then exploded in the fire—are not infrequent (see e.g. no. 71); likewise rifts in the glaze, caused by a more rapid shrinkage of the glaze than of the clay (see e.g. nos. 35, 68, 93; cf. also p. xli, note 95).

Sometimes the body is not the usual pinkish buff but has turned gray, owing to a reducing fire[132] (see e.g. nos. 10, 147). Occasionally the different fragments of a vase vary in color (from pink to gray), the vase having evidently been broken at the funeral pyre and its various parts subjected to different conditions (see no. 118).

Some injuries of course have happened since the burial of the vase. In this class belong the frequent cases in which the glaze has become disintegrated and has exposed what may be a red ocher application underneath (see e.g. no. 120) and the instances in which the surface has deteriorated (see e.g. nos. 17, 100, and p. xxxvii, note 68).

When a Greek pot was broken that was not the end of it. There are many instances of broken vases repaired with rivets in antiquity. Generally only the holes are preserved, occasionally parts of the bronze rivets also. The repairs sometimes go right through the decoration, even when this could have been avoided (see no. 107). Pots were evidently prized primarily for their use.[133]

We may gain a picture of what an Athenian pottery was like from the representations on Greek vases of potters at work.[134] It was probably not very different from the potteries of modern Athens—open-air places for the preparation of the clay and for the kiln, closed rooms for the wheelwork and for the glazing. That a number of people worked in one establishment is shown by the vase representations, and stands to reason. The keen rivalry between the various potteries is indicated by Aristotle's[135]

131. See the illustration of a bad crack on a Corinthian aryballos in Hussong, *op. cit.*, p. 37, fig. 10; also the Italo-Corinthian oinochoe 25.78.106 in Gallery K7 of this Museum.

132. On reduction cf. p. xlii; also Richter, "The Technique of Bucchero Ware," *Studi etruschi,* X (1936), and the references there cited.

133. Richter, *op. cit.*, pp. 59 ff.

134. *Ibid.*, pp. 64 ff.

135. *Rhet.* II. 4. 21.

remark: "We are friendly toward our equals, and toward those who have the same interests, if they do not clash with us, and if their livelihood does not come from the same source, for thus arises the proverb 'Potter hates potter.' " The keen competition in the Kerameikos was proverbial.

RED-FIGURED ATHENIAN VASES
IN THE
METROPOLITAN MUSEUM OF ART

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HISTORY OF THE COLLECTION

THE history of the collection of Athenian red-figured vases in the Metropolitan Museum is indicative of the history of the whole Department of Greek and Roman Art. Before 1906 there was a period of quiet and obscurity, occasionally enlivened by a significant gift or purchase. In 1906, with the appointment of Edward Robinson as curator of the department and of John Marshall as its European agent—with responsible power of purchase—a new era of activity began. In the astonishingly short time of twenty years a collection was formed which is not only representative of the chief periods of Athenian red-figure but which ranks as one of the finest in the world, excelled only by the great collections in the British Museum, the Louvre, Berlin, and Munich. And the latter were mostly assembled during the last century, when classical lands were happy hunting grounds for collectors. Since Mr. Marshall's death in 1927 and Mr. Robinson's in 1931 a few outstanding pieces have been added from time to time.[1]

Let us recall briefly the advents of the most significant pieces in this Museum. The first arrival of importance was the oinochoe no. 159 by the Meidias Painter, which was presented by General Louis Palma di Cesnola in 1876.[2] Thereby the Museum acquired its first Athenian masterpiece. Then nothing noteworthy happened for twenty years. In 1896 two fine cups were purchased from S. T. Baxter of Florence—the kylix with a dancing girl by Makron (no. 56) and the kylix with a Thracian woman by the Brygos Painter (no. 49). In the same year Frederick W. Rhinelander acquired for the Museum the colossal krater with Zeus and Aigina by the Boreas Painter (no. 86). Another ten years of inactivity followed; but in 1905–1906 an important step forward was taken by the acquisition of the Canessa collection of Greek vases,[3] which included over sixty red-figured Athenian specimens. Among them were such important pieces as the oinochoe with Amazons by the Mannheim Painter (no. 108), the amphora with Neoptolemos by the Lykaon Painter (no. 130), and the skyphos no. 170 of the Kerch style.

Of the distinguished vases which passed in a continuous procession, so to speak,

1. The accession numbers of the vases, given in the text, indicate when each piece came to the Museum. Vases acquired before 1906 have numbers preceded by the initials G.R. (=Greek and Roman); thereafter the first two digits give the year.

2. The minutes of the Executive Committee of May 2, 1876, record a gift of Greek vases (valued at $500) by General Cesnola. They are probably those listed in *Cesnola Handbook,* no. 2 (1895), as purchased by him at Brindisi (pp. 127 ff.; our no. 159=no. 1810, p. 133); but the Museum records do not give the date of this purchase.

3. Sambon, *Coll. Canessa.*

from Europe to New York during the years from 1906 to 1927 we shall select only a few for special mention. In 1906 came the kylix by Makron with the spirited scenes of satyrs and maenads (no. 55) and the white lekythos no. 116 by the Achilles Painter. The next year arrived the three magnificent kraters by the Painter of the Shaggy Silens (no. 98), the Painter of the Berlin Hydria (no. 99), and the Methyse Painter (no. 109); also the kylix signed by Hegesiboulos (no. 10) and the now famous white-ground pyxis by the Penthesileia Painter (no. 73). The most important purchases in 1908 were the calyx krater by the Kleophrades Painter (no. 12) and the kylix signed by Hieron (no. 54). The year 1910 brought the psykter no. 3 by Oltos (to which a fragment from the Museo di Villa Giulia was added in 1932) and the hydria with Achilles and Penthesileia by the Berlin Painter (no. 14). In 1912 came the kylix no. 39 by the Panaitios Painter with the signature of Euphronios (to which missing fragments from the collections in Leipzig and Dresden were added in 1921 and 1923), another kylix signed by Hieron (no. 52), and the head vase no. 43 by the Brygos Painter. The amphora no. 13 by the Kleophrades Painter and the lekythos no. 28 by the Dutuit Painter arrived during 1913, and the kylix by Psiax (no. 1) the following year. Nineteen-sixteen brought us the beautifully preserved krater by the Pan Painter with Dionysos and satyrs (no. 64) and the lebes gamikos no. 144 by the Washing Painter. During the postwar years came the amphora with a kitharist by the Pan Painter (no. 66), in 1920, the exquisite small kylix by the Akestorides Painter (no. 106), in 1922, and three masterpieces—the kylix no. 59 by Douris, the oinochoe no. 65 by the Pan Painter, and the bell krater no. 110 by the Danae Painter—in 1923. In 1924 was acquired the volute krater no. 128 by the Leucippid Painter, and in 1927, among Mr. Marshall's last purchases, the large volute krater signed by Polion (no. 154).

Since Mr. Marshall's death the chief purchases have been the following: the white-ground double disk by the Penthesileia Painter (no. 74) and the bell krater by the Persephone Painter (no. 124) in 1928; the skyphos with maenads by the Brygos Painter (no. 42) and the krater no. 80 by the Painter of the Brussels Oinochoai in 1929; the small lekythos with a woman dressing by the Eretria Painter (no. 141) in 1930; the large lekythos with a white-ground band (no. 139), perhaps the most distinguished extant work by the Eretria Painter, in 1931; the krater with the rare subject of Jason and the Golden Fleece (no. 88) in 1934. In the same year J. P. Morgan generously presented the white-ground lekythos no. 129, our only example of the Kleio Painter.

We should add that in the period previous to 1927 important vases now and then turned up in New York and were acquired here; for instance, the hydria with the infant Herakles by the Nausikaa Painter (no. 71), which had been lost for a genera-

tion and then reappeared in 1925 at the auction sale of the T. B. Clarke collection, and the oinochoe no. 169, one of the best extant examples of the Kerch style, which came to New York in 1925 from the Peytel collection.

The provenance of each piece, as far as it could be ascertained, has been given in the historical paragraph accompanying the description of the vase. Some of the vases have histories going back over a century, others are more recent discoveries. It is a pleasing thought that the original intention of the Athenian potters not to restrict their products to their own locality but to distribute them over a wide area has been carried out far beyond their expectations. Today their works stand as witnesses of the genius of Athens throughout Europe and the new continent of America.

CATALOGUE

I. EARLY STYLE

ABOUT 525–500 B.C.

ATHENIAN red-figure coincides with the period of greatness of the city of Athens. Its beginnings can be placed in the last third of the sixth century B.C., when after the beneficent laws of Solon (†*c.* 559) and the brilliant rule of Peisistratos (†527) Athens had risen from a comparatively small though enterprising community to a powerful city-state. At the middle of the century Athenian pottery had already conquered foreign markets and was preferred to other wares. The graves of Etruria, South Italy, and the Eastern Mediterranean bear eloquent testimony to this popularity.

About 525 took place the momentous change from the black-figured to the red-figured technique; the figures instead of being painted in black silhouettes on a red ground were "reserved" in red against a black-glaze background, and interior lines instead of being incised[1] were drawn in black glaze—either full strength or diluted to appear yellowish brown. To sharpen the outlines of the figure (or parts of it), a contour line in relief was often added (see p. xxxix). The red and the white accessory colors so popular in black-figure were now used only sparingly. White was abandoned for the flesh of female figures and its use was confined to details, such as the white hair of an old man. Red appears more frequently than white—for inscriptions, wreaths, branches, fillets, and occasionally, in the beginning, for such things as manes and tails of horses (see p. 16). In addition, applied clay was used, but only exceptionally (see e.g. no. 1). In other words, the variegated effect of black-figure was toned down considerably, but traces of it still lingered. It was not until the end of red-figure that washes of different colors again became popular.

The change from black-figure to red-figure produced no immediate difference in the drawing; and the two styles went on concurrently for some time,[2] a few painters using both techniques, occasionally on the same pot.[3] But the greater swing with

1. The incisions were not at once entirely given up. They were at first retained regularly for the contour of the hair and by some artists for certain details, such as spear shafts, or even for anatomical markings and folds of garments (see pp. 16, 17).

2. At least until the end of the archaic period, i.e., about 480, and long after for such vases as the Panathenaic amphorae (Beazley, *Attic Black-Figure*, p. 28). As a matter of fact the majority of black-figured vases now extant date from the last third of the sixth century, when the red-figured style was already in vogue. But the outstanding artists of black-figure—Kleitias, Nearchos, Lydos, Exekias, Amasis—all date from about 560 to 530. After 530 there are some first-class black-figured vases (for instance, by the Acheloos Painter and the Antimenes Painter) but not many. The great talent of the time had evidently gone over to red-figure (Beazley, *op. cit.*, pp. 24 ff.).

3. *Ibid.*, pp. 24 f.

which the interior lines could be drawn in black or diluted glaze was bound to affect the general outlook of the vase painter. The new medium was a welcome help in his quest to portray what increasingly interested him—the complicated mechanism of the human figure in its manifold movements and gestures. Moreover, the change from black-figure to red-figure entailed an instructive lesson in the art of spacing; for after having been used to view his figures as patterns of dark upon light he now had to reverse the process. He had to outline carefully with his brush and to cover with black the empty spaces of the ground, reserving light shapes for the figures. In so doing his attention was forcibly drawn to the pattern made by the background which sustained the movement of his figures. The importance of this element in composition was well understood by him and contributed much to the unity of his design.[4]

In the drawing of the figures the artists of red-figure at first adhered to the conventions which had prevailed in the black-figured technique. They did not draw the human form direct from nature but conceived it in their minds as it could be most readily apprehended, using a set of formulas similar to that of the Egyptians. The head was shown in profile, the eye front view, the trunk in either front or profile view, the legs were drawn in profile. The various parts are distinct and easily recognizable, although the figures thus pieced together often appear strangely distorted. The motion of these figures over the black ground made a lively surface pattern in which the laws of symmetry and balance were observed. The figures all moved in the front plane and were all ranged along one line. The action is carried across the stage but not into or out of it. There is as yet no feeling for depth; or next to none, for, however flattened out the figures were made to appear, the third dimension could not be entirely ignored. It made itself felt in the representation of the human figure when one form was drawn across another or partly covering another, as was the case with the two profile thighs and with the arms placed in action. The rendering of profile views suggested a certain amount of plasticity; for instance, the profile of the head suggested the bulge of the skull, and the lines of the drapery, though straight and shadowless, suggested depth in folds. Thus the third dimension insinuated itself somewhat incongruously into an otherwise two-dimensional design; and when the artist became aware of it he was faced with the problem of representing form and space on a flat surface. Henceforth, with true Greek inquisitiveness he set

4. On this feeling for "intervals" cf. Xenophon *Oikon.* VIII. 19–20: "Yes, no serious man will smile when I claim that there is beauty in the order even of pots and pans set out in neat array . . . . There is nothing, in short, that does not gain in beauty when set out in order. For each set looks like a troop of utensils, and the space between the sets is beautiful to see, when each set is kept clear of it, just as a troop of dancers about the altar is a beautiful spectacle in itself, and even the free space looks beautiful and unencumbered" (tr. E. C. Marchant).

out in search of a solution, and we find him experimenting and slowly groping his way.

And so into the time-honored conventionalized scheme there were gradually introduced important innovations. The transition between a full-front trunk and profile legs was made less forced by placing the rectus abdominis on one side (see fig. 2), sometimes at an angle (see fig. 3), below a full-front chest. Sometimes one leg was shown in front or back view, with the other in profile. The collarbone on the farther side was occasionally made shorter than the nearer one to suggest the slanting away (see fig. 4),[5] though generally it was omitted (see figs. 5, 12). In the male chest the farther side was sometimes drawn in contracted form alongside the median line (see fig. 5).[6] The female breasts when shown front view were represented by two profiles turned right and left (see fig. 6); when in profile they were placed widely apart or only one was indicated (see fig. 7). Occasionally the foreshortening of a limb was attempted, either by omitting part of it (see fig. 8) or, more frequently, by merely placing the front, back, and profile views of different parts side by side (see fig. 9). A fairly convincing way of rendering the turn of the torso was attained by drawing the nearer shoulder across the front view of the chest. The back view of a figure occasionally appears, but as yet with little attempt at foreshortening, the farther shoulder blade being drawn like the nearer one; the only indication of the turn of the trunk is given by the direction of the spine.[7]

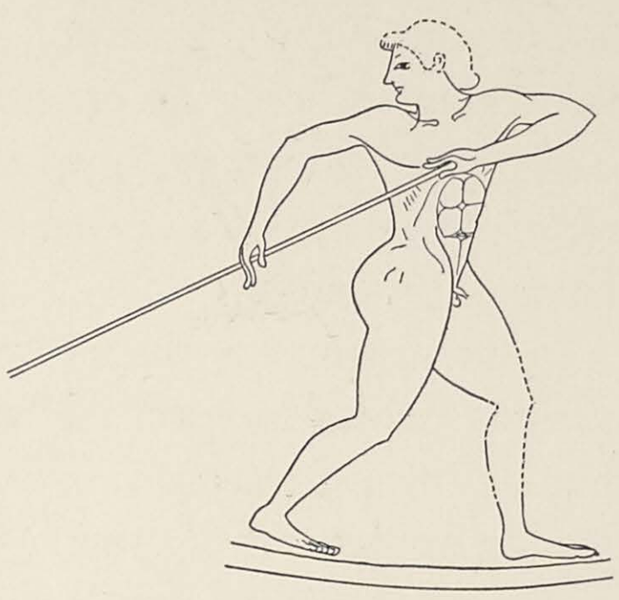

Fig. 2

Fig. 3

The indication of bones and muscles varied with individual artists; some gave much, others little, anatomical detail. A regular scheme was developed, the most prominent divisions being generally marked in black, the rest in thinned glaze (see figs. 2, 5, 8, 15). Thus the clavicles, shoulder blades, pectorals, hips, spine, and ankles were generally drawn in black, whereas the serratus magnus, the rectus abdominis, and the bones and muscles of the arms (deltoid, biceps, triceps, the extensors of the forearm) and legs (the hollow near the great trochanter, the thigh muscles, the two vasti, the kneecap, the calf, and the peroneal muscles) when shown were generally

5. There is occasionally an earlier example of this, for instance on the François vase.

6. Cf. also Pfuhl, *Malerei*, III, figs. 325 (Epiktetos).

7. Cf. e.g. Pfuhl, *op. cit.*, fig. 351.

indicated in diluted glaze.[8] The forms were simplified: for instance, the serratus magnus was at first indicated merely by a series of straight lines (see figs. 2, 8, 10), a little later by a set of single curves (see fig. 3); the rectus abdominis was at first marked by

Fig. 4

Fig. 5

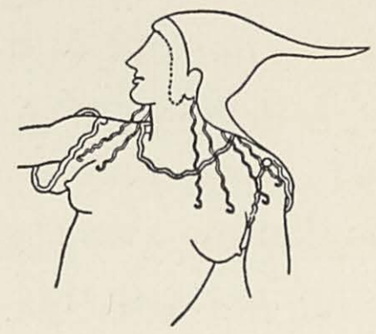

Fig. 6

Fig. 7

Fig. 8

adjacent ovals (see fig. 10), then loops were added above to show the connection with the thorax (see figs. 3, 15).

The eye, which is one of the most important criteria in the stylistic development of Greek vases, was represented in this early period in full-front view—by two shallow curves, generally meeting at both corners, and a black dot or a circle and dot in the center (see fig. 11). Occasionally the curves are asymmetrical, to show the difference between the outer corner and the tear duct (see fig. 12). The distinction observed in black-figure between male and female eyes—the former round, the latter elongated—was discarded.[9]

For the hair also a simple scheme sufficed. The mass was painted black, with a row of short curls or strands along the brow, temples, and neck, sometimes with longer

8. Naturally there are exceptions, e.g. our no. 10, where most anatomical markings are executed in black glaze; clavicles and ankles were sometimes drawn in diluted glaze (e.g. by Euthymides).

9. Except occasionally for Herakles. See p. 36, note 2.

curls at the sides. In order to show up this black mass against the black background the upper contour was at first incised, later indicated by a reserved line—an ingenious new device.

Just before the introduction of red-figure an important change had taken place in the fashion of woman's dress—the peplos was superseded by the chiton.[10] This change is clearly reflected in the vase paintings. In the black-figured vases before about 540 the regular woman's costume is the heavy peplos, represented as foldless and ornamented with decorative designs. In the decade 540–530 both peplos and chiton occur, side by side. In the early red-figured vases the Ionic chiton, made of a thin material (linen) instead of heavy wool, has already become the prevailing fashion. The folds are represented by parallel or radiating, curved or straight lines with zigzags at the edges, at first running in one direction only, presently in two opposite

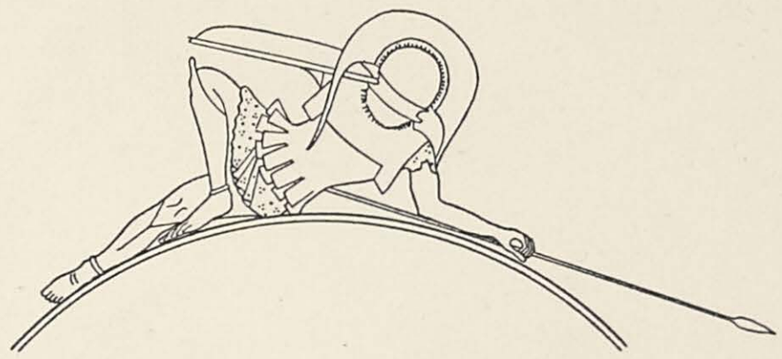

Fig. 9

directions, up and down from a central pleat (fig. 14).[11] At the end of the period under discussion (the last decade or so of the sixth century) the central pleat is drawn considerably higher than the lowest one and is generally broader than the others, and each group of pleats is divided from the next by a smooth, unpleated portion sometimes diversified by curving lines (see fig. 24).[12] The same schemes were utilized for chitons of men (see fig. 13), and similar ones for mantles but in larger formation, to suggest the heavier material (see pl. 6 and fig. 3). The lower edge of the garment on the farther side of the legs was indicated not by zigzags, like the nearer edge, but by a curving, often wavy, line (fig. 14).

Except for the pottery our knowledge of archaic Greek painting is notoriously scanty. A few paintings on marble stelai and on terracotta slabs have survived, and

10. Langlotz, *Zeitbestimmung,* pp. 28 ff. Herodotos' famous story (V. 87 f.) of how the Ionic chiton came to supersede the peplos in Athens is an aetiological legend, as Wilamowitz (*Aristoteles und Athen,* II, pp. 280 ff.) has shown.

11. Langlotz (*op. cit.,* pp. 17–38 *passim*) was the first properly to utilize this observation for the dating of late sixth-century sculpture and vases.

12. Perhaps the scheme was borrowed from Persian art, where it appears as early as the middle of the sixth century (Herzfeld, *Arch. Mitt. aus Iran,* I [1929–1930], pp. 14 f., pl. III) and continues until the end of the Persian empire. For an example of the fourth century in our collection, see Dimand, M.M.A. *Bulletin,* XXX (1935), p. 75, fig. 1.

recently four painted wooden panels have been found near Sikyon.[13] The latter show conclusively that panel painting was successfully practiced in Greece in the second half of the sixth century. And this fact is borne out also by the few literary records on the subject.[14] Among these is an interesting tradition of epoch-making changes in the art of panel painting parallel to those we have noted on the vases. As usual, the innovations were credited to one individual. Pliny tells us that a certain Kimon of Kleonai, whom he names as a successor of the Athenian Eumaros, "devised *catagrapha,* or profile drawings, and represented the features in different postures, looking backwards or upwards or downwards. He marked the attachments of the limbs, gave prominence to the veins, and also discovered the wrinkles and the windings of drapery."[15] A Eumares is mentioned as the father of Antenor

Fig. 10

Fig. 11

Fig. 12

on an inscribed base from the Akropolis dated after 550.[16] If Eumaros and Eumares are identical, Kimon, Eumaros' "successor," must have been either contemporary with Antenor or posterior to him. He probably lived, therefore, at the very period of early red-figure.

These innovations were not confined to painting. Contemporary sculptures show the same new interest in foreshortening and in the rendering of muscles and folds, and the same devices for their representation. Thus on the figures of the Ephesos drums and on the Siphnian frieze, dated about 535[17] and 525 respectively, the draperies are no longer stiff and practically foldless, as in the earlier sculptures. They have the same radiating folds on the mantles which we noted in early red-figure, the same wavy lines for the chitons, the same zigzag edges running mostly in one direc-

13. *Arch. Anz.,* 1934, col. 194 f.; Orlandos, *A.J.A.,* XXXIX (1935), p. 5.

14. Overbeck, *Schriftquellen,* nos. 375 ff.; A. Reinach, *Recueil Milliet,* pp. 64 ff.

15. *N.H.* XXXV. 56, probably derived from Xenokrates (cf. Jex-Blake and Sellers, pp. xxviii, xxix): Hic catagrapha invenit, hoc est obliquas imagines, et varie formare voltus, respicientes suspicientesve vel despicientes. Articulis membra distinxit, venas protulit, praeterque in vestibus rugas et sinus invenit (reading "vestibus" with Traube). The translation given above is by Jex-Blake; see also Sellers' note on *catagrapha* (=foreshortening?).

16. See Kirchner, *Imagines inscriptionum Atticarum,* p. 10, no. 10, pl. 5.

17. Pryce (*Cat. of Sculp., Brit. Mus.,* I, part 1, pp. 47 f.) has shown that the former mid-sixth-century dating is too early.

tion, occasionally in two opposite ones but then in asymmetrical formation. The stacking toward a central "box pleat" appears in fully developed, symmetrical form in the sculptures datable in the last decade or so of the century, for instance, on the pediments of the temple of Apollo at Delphi and on the stele of Aristion. On the two statue bases in Athens[18] (about 510) there are attempts at foreshortening similar to those on the vases; for instance, the rectus abdominis is placed at an angle below a full-front breast, and the trunk and one leg are placed in front view, the other leg in profile.

Besides these parallels on dated sculptures we have other clues for the dating of early red-figure in the kalos names[19] (see pp. xxix f.), but we must be careful not to draw undue inferences from this evidence.[20]

On a black-figured vase signed by Timagoras,[21] dated stylistically about 540, is the inscription Ἀνδοκίδης καλὸς δοκεῖ Τιμαγόραι. If this Andokides was the well-known potter, as has been thought, we should obtain support for dating the vases signed by him about 525–520. But as we have records of a distinguished Athenian family from about the middle of the sixth century on in which this rare name also occurs,[22] it seems more likely that the Andokides praised as kalos was a young scion of that family than that he was the potter.

On a plate in Oxford,[23] with a rider dated stylistically about 520–510, a Miltiades is praised as καλός. If this Miltiades was the victor of Marathon, we should obtain support for dating the plate considerably before 490. But we know also that the great Miltiades was made tyrant of the Chersonese after 524–523 but before 514–513 and that in 493 his eldest son was old enough to command a ship. Therefore in the decade 520–510 Miltiades was probably in his thirties,[24] which is perhaps rather old for being called καλός.

On cups by Epiktetos the beauty of a Hipparchos is extolled.[25] If—as may well be—he is identical with the distinguished Hipparchos, συγγενής of Peisistratos,[26]

18. Rodenwaldt, *Kunst der Antike,* p. 216.

19. Langlotz, *op. cit.,* pp. 43 ff.

20. In this reëxamination of the evidence supplied by kalos names I want to acknowledge specially the help given me by M. J. Milne.

21. Hoppin, *B.-f.,* p. 358.

22. Cf. the stemma in Kirchner-Sundwall, *Prosopographia Attica,* I, pp. 62 f.

23. Beazley, *C.V.: Oxford,* 1, III, I, pl. I, 5; Langlotz, *op. cit.,* pp. 58 ff. That Stesagoras, the brother of Miltiades, cannot be referred to in the kalos inscriptions with that name, as some had thought, has been pointed out by Langlotz (*op. cit.,* pp. 60 f.) and others. Stesagoras died before the cups with that name could have been painted.

24. Unless he was made a tyrant in his early youth and married very young.

25. For an alabastron in this Museum with the inscription, ΗΙΠΠΑ[ρχ]ΟΣ ΚΑΛΟΣ ΝΑΙ:, "Hipparchos is handsome, yes," cf. M.M.A. *Handbook* (1930 ed.), p. 140, and Richter-Milne, *Shapes and Names,* fig. 109.

26. Hipparchos, the son of Peisistratos, (†514) seems too old to come into consideration, though Langlotz (*op. cit.,* pp. 54 ff.) makes out a good case for the bon vivant tyrant, then middle-aged.

who was elected archon in 496–495 and was ostracized in 487,[27] he would help to date the work of Epiktetos as contemporary with his youth.

Memnon is called fair on cups by the vase painter Oltos; on one of these[28] and on a lekythos signed by Gales[29] is a picture of the poet Anakreon. The last was entertained in Athens by Hipparchos, the son of Peisistratos, and may have stayed on in Athens after the fall of the tyranny.[30] By this evidence Oltos and Gales are dated in the last quarter of the sixth century.

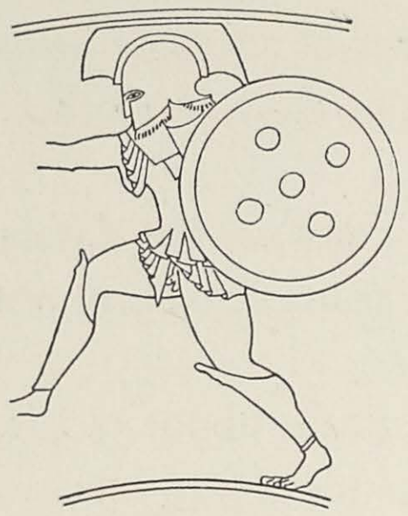

Fig. 13

Fig. 14

Leagros is mentioned as kalos on vases by Euphronios, the early Panaitios Painter, the Kiss Painter, and the Colmar Painter. On vases of the style of a generation later Glaukon, "the son of Leagros," is so praised.[31] There was a general Leagros, son of Glaukon, who was killed in battle in 465.[32] As boys in Greece were apt to be named after their grandfathers, the general and the fair boy of Euphronios may well have been identical. The decade 510–500 is therefore a possible date for Leagros' youth. We thus obtain additional support for the dates assigned on stylistic grounds to the painters above mentioned.[33]

On vases by Phintias and Euthymides a Megakles is praised as fair. This same name was found partially erased on a votive plaque from the Akropolis,[34] and it might refer either to Megakles the son of Hippokrates, who was ostracized in 486, or

27. Androtion, frag. 5; Aristotle *Ath. Pol.* 22.4 (Hipparchos is there also described as ἡγεμών and προστάτης of the tyrants' friends); cf. also Lykourgos *Against Leokrates,* 117; Wilamowitz, *Aristoteles und Athen,* I, pp. 114 f. He was the first man to be ostracized (Kleisthenes is said to have introduced ostracism to get rid of him). Ostraka with his name have been found in the excavations of the Athenian Agora.

28. The kylix E 18 in the British Museum; Beazley, *Att. V.,* p. 15, no. 44.

29. In Syracuse; Hoppin, *R.-f.,* I, p. 464.

30. Aristotle, *loc. cit.;* Langlotz, *op. cit.,* pp. 41 f.

31. Cf. e.g. Beazley, *op. cit.,* p. 261, nos. 2, 3 (Pistoxenos Painter).

32. Herodotos IX.75; Thucydides I.100.3, IV. 102.2. Recently in the excavations of the Athenian Agora the base of a statue has been found with a dedicatory inscription by "Leagros, the son of Glaukon."

33. Katterfeld (*Metopen,* p. 74) and Langlotz (*op. cit.,* pp. 48 ff.) use as additional evidence the eighth letter of Themistokles (Hercher, *Epist. Gr.,* p. 747), where Leagros, son of Glaukon, is called συνέφηβος and ἡλικιώτης of Themistokles. But this is a late (second century A.D.) and unreliable source, and the term συνέφηβος is an anachronism, for the ἐφηβεία was an institution created in the second half of the fourth century B.C. (Wilamowitz, *op. cit.,* pp. 189 ff.). Furthermore, Themistokles was archon in 493, when the office was still elective, and as he was the first person in his family to take part in politics it is unlikely that he was then still a very young man.

34. Pfuhl, *op. cit.,* fig. 484; Casson, *Cat. of the Acrop. Mus.,* II, pp. 306 ff., no. 57; Graef-Langlotz, *Ant. Vas. Akrop.,* II, pp. 93 f., no. 1037, pl. 80.

to his first cousin Megakles son of Kleisthenes, who was ostracized at an unknown date. If either is identical with the Megakles of the vases we obtain additional support for the dates assigned to Phintias and Euthymides.

From the foregoing analysis it is clear that the kalos names occasionally fortify dates obtained on stylistic grounds.

The favorite shape of this early period is the kylix, in a variety of forms. Many new shapes now make their appearance; for instance, the calyx krater, the stamnos, the pelike, the kalpis, and the psykter.[35]

The foremost artists of early red-figure are the Andokides Painter (who is sometimes credited with the invention of red-figure), Psiax (the Menon Painter), Oltos, Epiktetos, and Skythes. All five worked occasionally in black-figure also, but they were essentially pioneers of the new technique. The Andokides Painter's figures, dressed in beautifully decorated, carefully pleated garments and holding flowers in rather affected attitudes, bring before us the luxurious fashions of late Peisistratid days. Psiax had the same delicate refinement, but with less affectation. He was a miniaturist by nature, and much of his known work consists of small figures painted with astonishing minuteness and a wealth of detail. Very different was Oltos. His style was simple, virile, with an abounding vitality. Many of his paintings have survived—especially on cups—some careless, others notable works, the latter chiefly on larger vases. Skythes was an individualist. Even in this early time of generalized types he could by a few touches give distinctive character to his figures and add interest thereby. But perhaps the greatest master of the time was Epiktetos. He combined grace and elegance with strength. His neat, spruce figures drawn in flowing lines have a living quality and yet are masterpieces of design. He gave little detail, making his contour the more expressive, and worked with great finish.

Our collection contains as yet no examples of the Andokides Painter; but of Psiax we have one of the most distinguished extant works, and of Oltos we own an excellent product. An important kylix, signed by Hegesiboulos as potter, is related to the work of Skythes. Good average works can be attributed to the Euergides Painter, the Painter of Berlin 2268, and the Epeleios Painter. A fragmentary kylix by the Kiss Painter is an engaging piece; and a small, delicately painted pyxis is a slight work either by Epiktetos himself or by a close associate.

35. Beazley, *Attic Black-Figure,* p. 24.

A. GROUP OF PSIAX AND OLTOS

PSIAX ("THE MENON PAINTER")

1 KYLIX

Archer; Battle Scenes

Plates 1, 2, 179

UNUSUAL shape. Bowl forms continuous curve with short, stout stem; ridge instead of being at base of bowl separates stem from foot; foot in three degrees, middle one of convex outline; under side of foot flat.

Interior: An archer or an Amazon (probably the former, as the breasts are not indicated) is holding a horse by a long lead, one hand close to the muzzle, in the other the looped end; he is not about to mount, for there are no reins.[1] He wears the Oriental costume,[2] a tiara (pointed cap with long lappets) and a long-sleeved, dotted jacket; in his left hand is a bow and by his side hangs a quiver decorated with a spiral pattern.

Exterior: (A) The start for the battle. Only a small portion is preserved, but enough to identify the scene. A warrior is mounting his chariot while a woman, dressed in a chiton with a himation worn shawl-fashion over her shoulders, holds his crested helmet and his shield (we can see part of her hand on the arm band of the shield). The charioteer, wearing the customary long chiton, was holding the heads of the horses (of these only part of one leg and a piece of a chest are preserved). Another warrior, of whom only the right leg remains, was evidently putting on his greaves; the left leg was lifted, the foot presumably resting on the folding stool before him; on the right ankle is a pad to prevent the greave from chafing the skin;[3] on the stool are a cover and the warrior's chlamys.

(B) The battle. The turmoil is vividly conveyed by the attack and fall of the contestants, the long spears going in different directions, and the asymmetrical composition. On the left is a youth blowing a trumpet, the signal for attack;[4] he has a mantle, a spear, and a mouth band (phorbeia) to help him concentrate his breath. Then comes a group of three warriors; the one in the middle, attacked from front and back, is sinking back, blood streaming from a spear wound in his leg. Finally there is a group of a warrior standing over his fallen opponent, ready to deal the fatal blow with the sword. The fallen warrior is represented with trunk and head in back view, the crest of his helmet in two profile views, the right leg in back view, with the entire sole of the foot visible (the heel marked by a curving line), the left leg and right arm in profile (see p. 7); his right hand is relaxing its hold on the long spear, which extends to the other side of the kylix. The attacking warrior's shield is drawn in three-quarter view, the near edge curved, with part of the hand seen holding the grip; his right leg is in three-quarter view (with the patella beneath the vastus externus muscle and unconnected with the vastus internus). Three of the warriors wear short chitons under cuirasses; the other two have merely a mantle knotted in front. The cuirasses are either of the short variety with sharp, turned-up rim, probably of metal, or of the type with lappets, made presumably of leather with a plating of metal. The rest of the armor consists of helmets, Corinthian and Attic; shields, one with five balls as a device; greaves;

1. H. R. W. Smith (*Menon Painter,* p. 15, note 13) points out that he is leading the horse as Xenophon instructs, "from the side," ἐκ πλαγίου; cf. Περὶ ἱππικῆς, VI. 6. Similar scenes are cited by Beazley, *C.V.: Oxford,* 2, p. 105, no. 2. For two youths each with a horse on a long lead, also by the Menon Painter, see the alabastron in the British Museum (*Mélanges Perrot,* p. 252, fig. 1).

2. For discussions of such Oriental costumes on Athenian vases cf. Beazley, *op. cit.,* 1, p. 2, no. 5; Smith, *op. cit.,* p. 14, note 12; Gow, *J.H.S.,* XLVIII (1928), pp. 144 ff.; Richter, *Met. Mus. Studies,* IV (1932), p. 109, note 5.

3. The clearest picture of a greave pad is on the kylix in the Vatican (Gerhard, *A.V.,* IV, pl. CCLXX), where it is represented as a cord tied at the back. Cf. also Hartwig, *Meisterschalen,* pl. LVIII; Caskey, *Vase Paintings, Boston,* pl. XI, 31.

4. On trumpeters cf. Beazley, *B.S.R.,* XI (1929), p. 19; Furtwängler in Furtwängler-Reichhold, II, p. 112; Hartwig, *op. cit.,* pp. 276 f., 635.

spears; and swords, two with bird-shaped hilts. On the insides of the shields are clearly indicated the arm band with strap (presumably metal) for reinforcement, the handgrip fastened with rings from which the loose ends hang as decorative tassels, the cords—for carrying the shield when not in use—fastened on rings from which hang more tassels.

The paintings are executed with great delicacy in a miniature style. They are by the artist who was called the Menon Painter[5] because he decorated the amphora in Philadelphia signed by the potter Menon (Μενον εποιεσεν)[6] and who has lately been identified with Psiax.[7] Besides the stylistic points which connect our kylix with this amphora[8] the two have in common some rare technical devices which appear also in other works by the Menon Painter[9]—incised spearheads, white or red for manes and tails of horses, applied buff clay for spear shafts, and a generous use of red.

Psiax is distinguished for his dainty grace and meticulous execution, his delicate, slightly hesitant line, his love of detail. His works, like those of the Andokides Painter, reflect the refinement but not the vigor of the Peisistratid era. Though addicted to elaboration he was an experimenter. He worked in both black-figure and red-figure, employed unusual devices in technique, and was lured by the new interest in foreshortening into placing some figures in surprisingly bold attitudes. Judged as a whole, however, his figures do not move convincingly; the effect is elegant rather than forceful; the strength of the Gigantomachy pediment is missing.

The works of Psiax which are particularly close to our cup are a kylix in Munich,[10] an aryballos formerly in Bologna,[11] now lost, and a fragment of a kylix in Leningrad[12]—all three with lively battle scenes. A warrior on an alabastron in Odessa is also intimately related.[13] Characteristic renderings are the relatively large heads with delicate profile line and circle and dot for the iris; the small, boneless hands with thumbs turned back at the tips; the ankle occasionally indicated by two lines; the serratus magnus marked by several straight or slightly curving lines, the upper part of the rectus abdominis by four quasi circles not connected with the thorax, the lower edge of the greave by a double as well as the usual single line. A kind of hallmark of Psiax's style (which does not appear, however, on our kylix) is the drawing of the end of the farther edge of the chiton sleeve as an arc of slightly wavy outline laid on the forearm, with a little circle (for the button) where it meets the near end.[14] This particular form of a current convention is rarely found in the work of other artists.

In determining the date of our kylix a comparison with the sculptures of the Siphnian Treasury is helpful. We find there similarities in postures and in renderings of drapery and armor. Our "leaping" warrior in the central group of B has a parallel in the warrior next to Apollo and Artemis in the frieze;[15] our fallen warrior lifting

5. Attributed by H. R. W. Smith (see references, p. 16), who also gives an excellent detailed analysis of this painter's style.

6. H[all], *Mus. Jour.*, V (1914), pp. 31–37. In *J.H.S.*, XLVII (1927), p. 92, Beazley attributed 17 works to this painter (excluding our kylix and several others assigned by Smith); in *op. cit.*, XLIX (1929), p. 109, he added an amphora in Copenhagen, and in *Attic Black-Figure*, p. 42, he withdrew the amphora F 201 in the Louvre and assigned it to the Antimenes Painter, a close companion of the Menon Painter. To Beazley's and Smith's lists may be added the vases signed by Psiax (Richter, *A.J.A.*, XXXVIII [1934], pp. 547 ff., figs. 1, 3) and two vases assigned by A. Peredolski—a black-figured kylix in Odessa and a fragment of a red-figured one in the Hermitage (Richter, *op. cit.*, figs. 8, 9).

7. Richter, *op. cit.*, pp. 547 ff.

8. Enumerated by Smith, *op. cit.*, pp. 38 ff.

9. Cf. Smith, *op. cit.*, pp. 1, 7, 15, 16; Richter, *op. cit.*, p. 547, note 3.

10. Hauser, *Jahrbuch*, X (1895), pp. 152 ff., pl. 4.

11. Pellegrini, *Cat. d. vasi d. coll. Palagi ed Univer.*, pp. 56 f., figs. 46–48.

12. Richter, *op. cit.*, p. 553, fig. 9; attributed by Peredolski.

13. Richter, *op. cit.*, p. 548, fig. 1, left.

14. *Ibid.*, p. 552.

15. *Fouilles de Delphes*, IV, pls. XIII–XIV, top, right.

his shield in profile view has a counterpart in a somewhat similar figure not far from Athena.[16] The zigzag lines along the lower edges of the chitons on our kylix are similar to those in the frieze, but our folds are slightly more developed; stacking against a central fold appears several times on the kylix, while in the frieze it appears only here and there in tentative fashion,[17] the folds being still regularly stacked in one direction. Nor do we find in the frieze a three-quarter view of a shield as on our kylix. Our cup should therefore be somewhat later than about 525, the date of the frieze. It must be previous, however, to the last decade of the century, when the developed rendering of draperies seen in the sculptures of that period was current[18] and when the rectus abdominis was drawn as connected with the thorax.

About 515 B.C.

RELIEF contour except for feet throughout, for upper outline of right leg and most of right hand of fallen warrior, back of rear leg of trumpeter, bell of his trumpet, vertical part of nape pieces of all helmets, end of crest of warrior in front of trumpeter, crest of pointed cap, hoofs of horses, parts of group on interior, off bottom edge of chitons, parts of folding stool. Red for baldrics, edging of two crests, wound, shield device of five balls, ropes inside one shield, cover on folding stool, greave pad of warrior, vertical strap of trumpeter's mouthpiece and lead of horse; also on ridge at base of stem. Perhaps white[19] for finials of two scabbards, edging of another such finial, handle with crosspiece of a sword, mane and tail of horse. Applied buff clay for spear shafts;[20] spearheads black, two with outlines incised against black ground, three painted against red ground. Hair contour reserved. Few traces of preliminary sketch.

Round the int. scene, single reserved circle; beneath ext. scenes, continuous band of enclosed palmettes alternating with lotos flowers in black-figure —unusual ornament for a kylix. Lip of cup reserved, with black line round edge. The ancient handle (see below) entirely reserved, instead of being glazed black on the outer side, as is the rule in red-figured cups; consequently the usual reserved patch between the attachments of the handle is missing, its function evidently being to relieve the black.[21] Inside of stem glazed, but not under side of foot.

Broken into many pieces; put together with the missing parts, which are considerable, especially on A, restored; only one handle ancient. Since Smith's publication (see below) some parts of the design have been disclosed through cleaning—tip of archer's foot, leg and chest of horse, etc.

Height: $4\frac{3}{8}$ in. (11.1 cm.).

Width with handles (*as restored*): $14\frac{3}{8}$ in. (36.4 cm.).

Diameter of bowl: $11\frac{1}{4}$ in. (28.6 cm.).

Diameter of interior scene: $3\frac{9}{16}$ in. (9.1 cm.).

Acc. no. 14.146.1. Purchased in 1914 from the Rogers Fund. Mentioned in M.M.A. *Bulletin,* X (1915), pp. 99 f., fig. 2, and *Handbook* (1930 ed.), p. 116. Attributed to the Menon Painter by H. R. W. Smith in *A.J.A.,* XXXI (1927), p. 83, and discussed at length by him in *New Aspects of the Menon Painter.* Referred to by Beazley, *C.V.: Oxford,* 2, p. 105, no. 2, and *J.H.S.,* LI (1931), pp. 119, 267; Richter, *A.J.A.,* XXXVIII (1934), pp. 547 ff., where the Menon Painter is identified with Psiax. Illustrated in McClees, *Daily Life* (1933 ed.), p. 81.

16. *Ibid.,* pls. XIII–XIV, bottom, left.

17. e.g. *ibid.,* pls. VII–VIII, top, right.

18. e.g. *ibid.,* pl. XXXIV.

19. No trace of this white is preserved, only a discoloration of the surface. Since red and applied clay used elsewhere have left copious traces, it is probable that neither of these was used here. Traces of white do appear on other works by the Menon Painter—on the Philadelphia amphora and, according to Smith (*op. cit.,* p. 15), on the eye cup in Munich.

20. As on the spear shafts of the amphora signed by Menon, in Philadelphia (there applied over black relief lines; not white, as Smith thought, *op. cit.,* pp. 15 f.).

21. Cf. Smith's remarks on this point and the explanation he suggests (*op. cit.,* p. 10). The kylix in Munich attributed to the Menon Painter also has no reserved patches, and Smith ingeniously conjectures that its missing handles must have been reserved, as in our kylix. The kylix in Odessa attributed to the Menon Painter (by Peredolski) has the color scheme reversed—black figures on a ground entirely reserved and black handles; for another such example cf. Beazley, *J.H.S.,* LI (1931), p. 267.

PSIAX (?)

2 KYLIX

Birds; Pegasos

Plates 2,[1] 8, 179

About 520 B.C.

STOUT stem; ridge at juncture of bowl and stem; edge of foot flaring, center portion concave; under side of foot flat.

The decorations are black-figured on the interior, red-figured on the exterior.

Interior: A large part of the scene is missing. We can distinguish parts of two birds (crows?), back to back, with a snake between them.[2]

Exterior: (A) A pair of large eyes and a nose[3] in front view; between the eyebrows is the inscription ΦΥΙΑΧΥ. On either side is a palmette with petals not separated.

(B) Between eyes, Pegasos with head raised. Palmettes as in A.

The name Psiax appears without the verb egraphsen on another eye kylix, in Munich.[4] The figures on these two cups differ from those on the two alabastra in Karlsruhe and Odessa,[5] which bear actual signatures by Psiax (Φσιαχς εγραφσεν and Φσιαχς εγραφε), in that they are more sketchily drawn and do not show the painstaking detail which distinguishes the work of Psiax. But since the use of light incisions on our Pegasos (see below) is found elsewhere in the work of Psiax and since the warrior on the Munich cup also shows technical features characteristic of his work, we may place these two kylikes in the periphery of Psiax as products of his atelier or as rapid works by the master himself.[6]

IN black-figured birds both heavy and light incisions have been used. Contours of red-figured Pegasos and a few inner lines in relief; anatomical markings and hair of mane lightly incised (in a way similar to preliminary sketch but by slightly deeper grooves). Red for inscription, hearts of palmettes, pupils of eyes, ridge at top of stem. White for middle portion of iris of each eye.

Round the int. scene, black and reserved circles; above and below ext. pictures, reserved line encircling vase. Under side of foot unglazed; inside of stem glazed about half an inch up.

Broken into many pieces; put together with the missing parts restored.

Height: 4¼ in. (10.8 cm.).

Width with handles: 15¾ in. (40 cm.).

Diameter of bowl: 12⅜ in. (31.5 cm.).

Diameter of interior scene: 4 9/16 in. (11.6 cm.).

Acc. no. 14.146.2. Purchased in 1914 from the Rogers Fund. Mentioned in M.M.A. *Bulletin,* X (1915), pp. 26, 98, 100, and *Handbook* (1930 ed.), p. 116; Nicole, *Rev. arch.,* IV (1916), p. 393, no. 64, 1; Hoppin, *Euthymides,* p. 35, note 2, p. 95, note 1; Beazley, *V.A.,* p. 6, and *J.H.S.,* LI (1931), p. 120; Kraiker, *Ath. Mitt.,* LV (1930), p. 169, note 1. Attribution discussed by Richter, *A.J.A.,* XXXVIII (1934), p. 553. Illustrated in Hoppin, *R.-f.,* II, pp. 400 f.; M.M.A. *Shapes* (1922 ed.), p. 18, no. 2; Richter-Milne, *Shapes and Names,* fig. 162. Form of palmette discussed by Jacobsthal, *Ornamente,* p. 115.

OLTOS

3 PSYKTER

Athletes

Plates 4, 173

BODY and stem form continuous curve; ridge at base of neck; mouth in two degrees, both of convex outline; original height of stem uncertain (see below); torus foot.

Athletes practicing in the palaestra. The scene is continuous, without any dividing line to indicate the beginning or the end. From left to right: A flute player (Smikythos, ΣΜΙΚΥ[θος]) is making music to accompany the exercises; he wears

1. In the drawing for pl. 2 the incised lines are shown in gray.
2. A similar representation of black-figured birds, with pointed instead of curving beaks, appears on the interior of an (unpublished) eye kylix from Cervetri, no. 20800 in the Villa Giulia Museum.
3. For the forms of noses on kylikes of this period cf. Kraiker, *Ath. Mitt.,* LV (1930), pp. 168 f.
4. Hoppin, *R.-f.,* II, pp. 398 f.
5. *Ibid.,* pp. 396 f., 402 f.
6. Richter, *A.J.A.,* XXXVIII (1934), pp. 553 f.

a long chiton and the customary mouth band; a flute case made of a spotted skin is hanging by his side. In front of him a jumper (Dorotheos, ΛΟΡΟΘΕΟΣ) is swinging his weights; "he is going to jump," ΗΑΛΟΥΜΕΝΟΣ ΕΙΣΙ (retrograde), the inscription informs us. A group of three figures follows. A boy (inscribed ΕΓΑΙΝΕΤΟΣ ΚΑΛΟΣ [retr. except Σ], "Epainetos is fair") is laden with branches and is being crowned for his victory by the manager of the games (Kleainetos, ΚΛΕΑΙ-ΝΕΤΟΣ); behind him is the trainer (Alketes, ΑΛΚΕΤΕΣ), with two measuring sticks,[1] raising his hand in approval.[2] We are reminded of Pindar's description of the runner Alexidamos: "Many leaves did they fling upon him, and many a wreath, and many plumes of victory had he received before."[3] Then comes a disk thrower (Antiphanes, ΑΝΤΙΦΑΝΕΣ), ready for the backward swing. He is confronted by his trainer (Antimenes, Α[ντ]Ι[μ]Ε[ν]Ε[4] [retrograde except Σ]), holding a stick. Finally, a youth (Batrachos, ΒΑ[τρ]ΑΧΟΣ) is preparing to throw the javelin. He holds it with his right hand near the center, where the thong was attached (not here depicted); his left hand, which has been steadying the javelin, is just ready to let go, preparatory to the throw. The athletes are nude, the trainers wear mantles. Between trainer and lance thrower, the inscriptions ΓΟΜΕ (possibly a letter missing at the beginning) and ΧΑΣΚΟ (retrograde except Σ), "I gape" (?); perhaps both meaningless.

There might be some doubt how to apportion the names to the figures were it not for the fact that Antiphanes and Antimenes are written between the disk thrower and his trainer and can therefore not belong to anyone else. Σμίκυθος, Δωρόθεος, Κλεαίνετος, Ἐπαίνετος, Ἀλκέτης,[5] Ἀντιφάνης, Ἀντιμένης, Βάτραχος[6] are all Attic names which occur elsewhere.

The thickset figures, drawn with strong, incisive lines, have a virile simplicity; each stands out as a separate design, skillfully adjusted to the curving space. The painting is by Oltos, the artist whose signature (Oltos egraphsen) is preserved on two kylikes—one with warriors in Berlin[7] and a very large one with deities in Tarquinia.[8] His extant works are chiefly cups, but with the exception of the Tarquinia kylix his masterpieces are on the more monumental shapes—Achilles and Briseis on an amphora in the British Museum, Acheloos on a stamnos also in London, and our psykter. Oltos occasionally uses black-figure for the inside of a kylix, but his art is essentially red-figure. Whereas the Andokides Painter and Psiax were still in the experimental stage, he is at home in the new technique. He has mastered the relief line and has learned to confine himself to a sober color scheme. And his large, simple style acquires thereby a monumental quality.

There is much repetition in Oltos' work, and we can find parallels for most of the figures on our psykter. Especially popular is the type of our bearded trainer wearing a mantle with radiating folds and zigzag edges, the ends thrown over shoulders and arms. He occurs, for instance, on a kylix in the Museo Torlonia,[9] where there are also a man crowning a boy, a lance thrower, and a flute player similar to the figures on our psykter.

In the drawing we may note as characteristic renderings the single curve for the upper eyelid and the single or double curve for the lower; the

1. The Greek *κανόνες*; Gardiner, *Athletic Sports*, p. 338.
2. Sittl, *Gebärden*, pp. 10, 50.
3. *Pyth.* IX. 123–125 (tr. Sandys).
4. Restoration suggested by Beazley.
5. The earliest occurrence in Kirchner-Sundwall, *Prosopographia Attica*, of the name Ἀλκέτης belongs to the mid-fourth century B.C. Six others belong to the second and first century B.C., four of them being members of the same family. It is a name found in the royal houses of Macedonia and Epirus.
6. The names Dorotheos and Batrachos occur together on a kylix by the early Panaitios Painter in the Bibliothèque Nationale; cf. de Ridder, *Catalogue*, II, no. 523.
7. No. 2264; *W.V.*, D [1884], pl. II; whence Hoppin, *R.-f.*, II, pp. 248 f.
8. *Mon. dell' Inst.*, X (1874–1878), pls. XXIII, XXIV; whence Hoppin, *op. cit.*, pp. 250 f.
9. Noël de Vergers, *Étrurie*, III, pl. XXXVII; whence Hoppin, *op. cit.*, I, pp. 170 f.

black dot for the iris; the downward curving line for the mouth; the fine loop which occasionally marks the nostril; the often angular lobe of the ear; the hands either clenched or held loosely with thumb and fingers forming a broad loop; the pronounced thighs; the long, flat feet. Anatomical markings are generally sparse, but sometimes, as in our psykter, copious. The rectus abdominis is indicated with its attachment to the thorax, the serratus magnus is marked by straight or slightly curving lines, the depression over the trochanter by two curving lines concave to each other. In front view the clavicles are drawn as two hooked lines, in three-quarter view the off clavicle is omitted. The folds of the draperies are generally stacked in one direction only, but the stacking toward a central pleat, as in our flute player, occurs though not yet in symmetrical form. The contour of the hair is regularly incised with a wavy line.

About 520–510 B.C.

Relief contour except for drapery on left arm of Alketes, parts of feet, most knees and elbows, and beards (the last are reserved). Outlines of hair incised, except sometimes in front. Red for wreaths, branches, inscriptions. Thinned glaze for markings of muscles. Incised contours of hair of boy and his trainer go over red wreaths, indicating that red was added before incisions, that is, when vase was still in leather-hard condition, before firing (see p. xli).

On neck, black wreath of ivy leaves and berries, with a pair of black lines above and below. Scene bounded above by black tongue pattern and reserved line, below by reserved band with red painted line over it. Foot and ridge at base of neck reserved.

Broken in many pieces; put together with the missing parts, which are considerable, especially on stem, restored.

Height (as restored): 13½ in. (34.3 cm.).

Width: 11 in. (28 cm.).

Acc. no. 10.210.18. Purchased in 1910 from the Rogers Fund. Said to be from Cività Castellana. The head of the trainer in front of the disk thrower, with the letter A, was acquired by exchange from the Villa Giulia Museum in 1932 (M.M.A. *Bulletin,* XXVIII [1933], p. 34), after its pertinence to our psykter was discovered by Beazley. The provenance of the fragment is said to be Campagnano. It was illustrated in *Mon. Linc.,* XXIII (1914), col. 282, no. 7, fig. 4, and Hoppin, *Euthymides,* pp. 133 f., fig. 31, and was attributed to Oltos by Beazley, *Att. V.,* p. 11, no. 7. The psykter was mentioned in M.M.A. *Bulletin,* VI (1911), pp. 33 f., and *Handbook* (1930 ed.), p. 114. Attributed to Oltos by Beazley, *V.A.,* pp. 7–9, fig. 3, and included in his list of Oltos' works, *Att. V.,* p. 11, no. 5. Referred to by Hoppin, *Euthymides,* p. 30, and listed as attributed to Oltos in his *R.-f.,* II, p. 258, no. 30. Mentioned by Beazley, *J.H.S.,* XLVII (1927), p. 64, and *Campana Frag.,* p. 33, no. 3; Luce, *A.J.A.,* XXXII (1928), p. 441; A. Klein, *Child Life,* p. 23, no. 289; McClees, *Daily Life* (1933 ed.), pp. 77, 98 f., 102. Illustrated in Richter-Milne, *Shapes and Names,* fig. 87. Detail of trainer shown in Richter, *Craft,* p. 53, fig. 55; jumper, disk thrower, and victorious boy illustrated in Alexander, *Athletics* (1933 ed.), p. 10, no. 4, p. 15, no. 1, p. 31, no. 2, and javelin thrower in Richter, *Sculpture and Sculptors*², p. 168, fig. 471.

B. GROUP OF EPIKTETOS AND OTHER CUP PAINTERS

EPIKTETOS (?)

4 PYXIS

Satyr

Plates 9,[1] 178

Cylindrical shape; flat lid without handle.

On lid: A bearded satyr is squatting on the ground, a wreath on his bald head. In the field, the inscription ΛΙSΙΚΛΕS (first I for V²) ΚΑΛΟS, "Lysikles is fair."

The figure is delicately drawn and full of life. Noteworthy are the rendering of the bent right leg, seen in front view, and the foreshortened foot—considerable achievements for this period. The composition admirably fits the circular field.

1. In the photograph reproduced in pl. 9 the inscription and the anatomical markings in black and thinned glaze have been reinforced.

2. Kretschmer, *Vaseninschriften,* pp. 119 f.

The same inscription (but, correctly, V for the second letter) occurs on a pyxis of this shape in Athens decorated with a reveler[3] similar in style to our satyr. The two pictures must be by the same hand. Beazley[4] grouped these two pyxides with two others bearing the kalos name Thaliarchos (one in Athens,[5] one in Paris[6]) and assigned all four tentatively to Epiktetos. If the attribution is correct we have in this pyxis an example—our only one—by Epiktetos; but it is a slight product, not on a level with his highly finished work.[7]

About 510 B.C.

RELIEF contour except for hair, which is reserved. Red for wreath and inscription. Thinned glaze for some markings of muscles. A few traces of preliminary sketch.

Circular field of scene slightly recessed, with reserved circle round edge. Inside of box glazed, also under side of lid, but not of rim; inside of foot glazed, but not under side of box.

Broken in several pieces; put together with a few chips missing. Rim of cover chipped. Surface of painting has suffered; interior markings of figure have mostly disappeared but can be traced by discolorations.

Height of box: $1\frac{5}{8}$ in. (4.2 cm.).
Height with lid: $2\frac{1}{16}$ in. (5.2 cm.).
Diameter of lid: $2\frac{15}{16}$ in. (7.4 cm.).
Diameter of scene: $1\frac{11}{16}$ in. (4.3 cm.).

Acc. no. 20.253. Purchased in 1920, Rogers Fund. Said to be from Greece. Mentioned in M.M.A. *Bulletin,* XX (1925), p. 132. Attributed tentatively to Epiktetos by Beazley, *B.S.R.,* XI (1929), p. 17, note. Included in Kraiker's list of the works of Epiktetos, *Jahrbuch,* XLIV (1929), p. 196, no. 80. Illustrated in Richter-Milne, *Shapes and Names,* fig. 143.

3. Klein, *Lieblingsinschriften*[2], p. 88; Heydemann, *Gr. Vasenbilder,* pl. IV, 2; Klein, *Euphronios*[2], p. 313.
4. *B.S.R.,* XI (1929), p. 17, note.
5. Graef-Langlotz, *Ant. Vas. Akrop.,* II, p. 53, no. 574, pl. 44.
6. In the Petit Palais; Klein, *Lieblingsinschriften*[2], p. 88.
7. Cf. also the rather different renderings of individual forms in our satyr and in the squatting one by Epiktetos in Würzburg (Langlotz, *Vasen, Würzburg,* pl. 137, 468). Langlotz (in Graef-Langlotz, *op. cit.,* p. 53) associated the Thaliarchos pyxis in Athens with the Nikosthenes Painter.

EUERGIDES PAINTER

5 KYLIX

Youths

Plates 3, 179

BOWL and slender stem form continuous curve; foot, slightly recessed from stem, in three degrees, middle one of convex outline.

Interior: A wreathed youth bends forward holding a flower in each hand. His stooping attitude makes of him a pleasant design within the circle. Round him, the inscription HO ΠAIΣ KAΛOΣ NAI, "the boy is handsome indeed."

Exterior: Athletes practicing.

(A) From left to right: One youth is preparing to jump and has swung his weights forward; another is about to throw a javelin, putting two fingers into the thong; the third, also a jumper, is swinging the weights downward and backward (the actual jump will take place on the return swing). All three have wreaths. In the field, the inscription HO ΠAI[Σ] KAPTA K[α]PATA (for κάρτα)[1] NE, "the boy (is handsome) very, very (handsome)."

(B) Two runners are about to start; between them is a youth preparing to throw the diskos. All three are wreathed. In the field, the inscription HO ΠAIΣ KAΛOΣ KAPATA (for κάρτα),[1] "the boy is handsome, very."

The pictures are by the Euergides Painter, the decorator of several cups signed by Euergides as maker.[2] Nimble youths in attitudes of movement are the favorite subjects of his many extant paintings, which are all on red-figured kylikes. They resemble the work of Epiktetos, but lack his delicacy and precision, being like workaday editions of de luxe Epiktetan versions. Nevertheless, the strong drawing gives them character. The best and most interesting product of the Euergides Painter is a cup in Athens with vase painters and

1. Kretschmer, *Vaseninschriften,* pp. 125 f.
2. Beazley, *J.H.S.,* XXXIII (1913), pp. 347 ff., *V.A.,* p. 19, *Att. V.,* pp. 30–35, and *A.J.A.,* XXXIX (1935), p. 480; Hoppin, *R.-f.,* I, pp. 362–369.

the goddess Athena.[3] More work of this caliber would have won for him a higher place among vase painters. Instead, he was content to draw rapidly and produce mostly mediocre work. Our cup is a good average example.

Distinguishing traits[4] are the heavy, often uneven relief line; the large eye with single dot for the iris; the small, often lobeless ear; the partial use of relief line in the face; the relief lines which border the reserved contour of the hair on both sides and edge; the short hairs over forehead and at neck. Red wreaths (dots on either side of a line) and inscriptions are popular. The ankle is often indicated by a slightly curving line, to which a short straight line is sometimes added. Otherwise there are few anatomical markings; the artist depended almost entirely on his expressive contour to indicate the action.

Among the many similar works ascribed to this painter the kylix in the Louvre[5] with practicing athletes is especially close to ours.

About 510 B.C.

RELIEF contour in the face only for forehead-nose line and for lower line of chin. Outline of hair reserved, bordered on both sides by relief lines, the upper continued round short hair over forehead. Outline of ear in relief, but not inner markings. Thinned glaze for horizontal lines of rectus abdominis (of one of jumpers), but outline of muscle in relief. Red for flowers, wreaths, thong of javelin, and inscriptions.

Reserved circle round int. scene. Reserved line below ext. scenes; on either side of scenes, palmettes with hearts reserved. Scrolls below handles. Lip of cup reserved, with black line round edge; inside of foot and stem glazed (most of way up) except for narrow band on which vase stands.

Graffiti on foot, scratched in glaze (see p. 221, fig. 34).

Broken into many pieces; put together with the few missing pieces restored. Some of the breaks are ancient and were repaired with rivets, of which traces remain.

Height: $4\frac{5}{8}$ in. (11.8 cm.).
Width with handles: $16\frac{1}{2}$ in. (41.9 cm.).
Diameter of bowl: $13\frac{5}{16}$ in. (33.8 cm.).
Diameter of interior scene: $4\frac{5}{16}$ in. (11 cm.).

Acc. no. 09.221.47. Purchased in 1909 from the Rogers Fund. Said to be from southern Etruria. Mentioned in M.M.A. *Bulletin,* V (1910), pp. 142–144, fig. 1, and *Handbook* (1930 ed.), p. 114. Attributed to the Euergides Painter by Beazley, *J.H.S.,* XXXIII (1913), p. 354, no. 49, *V.A.,* p. 19, and *Att. V.,* p. 32, no. 19. Attribution listed by Hoppin, *R.-f.,* I, p. 373, no. 26. Detail of disk thrower figured in Alexander, *Athletics* (1933 ed.), p. 14, no. 2.

PAINTER OF BERLIN 2268

6 KYLIX

Warrior with Horse; Youths with Horses

Plates 5, 179

BOWL and stem form continuous curve; foot recessed from stem; edge of foot convex.

Interior: A warrior in Oriental costume[1]—tiara, striped trousers, long-sleeved jacket with sleeveless "sweater"—holds his horse by a lead. He has a crescent shield with a large eye as a device. The horse is branded with a koppa.[2] In the field, the inscription ΚΑΛΟΣ (retrograde except Σ) ΗΟ ΠΑΙΣ ΝΑΙΗΙ, "the boy is handsome, yes."

Exterior: Youths with horses.

(A) Two youths are holding their horses by long leads, partly looped. One of the horses shows its teeth. Each youth wears a wreath. In the field, ΗΟ ΠΑΙΣ ΚΑΛΟΣ, "the boy is handsome."

(B) One of the youths has put the lead round his horse's neck and is holding it close to the neck; he has a switch in his right hand—a tapering stick such as was used for riding.[3] In the field, ΗΟ ΠΑΙΣ ΚΑΛΟΣ.

This is one of the better works by the Painter

3. Graef-Langlotz, *Ant. Vas. Akrop.,* II, pl. 6, 166.
4. For an analysis of this painter's style cf. Beazley, *J.H.S.,* XXXIII (1913), pp. 354 f.
5. G 15; Pottier, *Vas. ant. du Louvre,* II, pls. 89, 90.

1. On this type of costume see p. 14, note 2.
2. On such brands see p. 126, note 6.
3. Fougères in Daremberg-Saglio, *s.v.* flagellum, p. 1153, col. 1.

of Berlin 2268[4]—that is, the painter of the kylix no. 2268 in Berlin—a minor artist of this period. His extant works consist chiefly of kylikes and small jugs. Though our kylix was executed without much care or detail, the lifelike attitudes of the horses and youths give it attraction and the composition of the large medallion is effective. Characteristic renderings are the large eye, often with the inner or outer corner open and the upper lid strongly curving; the short, generally heavy arc for the mouth line; the large chin; the red wreaths formed by rather small dots on either side of a curving line. Typical also are the almost total absence of relief contour and the scarcity of anatomical markings.

About 510–500 B.C.

RELIEF line for most inner markings (not for genitals of one horse, eye on shield, part of bridle in int. picture) but not for contours except forehead-nose line of youth at left in B, teeth of horse in A, and occasionally when line of inner marking continues into contour. Outline of hair reserved. Red for leads of horses, switch, wreaths, inscriptions. Thinned glaze for anatomical markings on horses in int. scene and in A. Preliminary-sketch lines.

Reserved circle round the int. scene; reserved line beneath ext. ones; lip of cup reserved, with black line round edge. Inside of stem and foot glazed except for narrow band on which vase stands.

Broken in a few pieces; put together with no missing pieces except a few slivers in youth with switch. Surface somewhat pock-marked. Traces here and there of red ocher application.

Height: $3\frac{7}{8}$ in. (9.8 cm.).
Width with handles: $13\frac{3}{8}$ in. (33.8 cm.).
Diameter of bowl: $10\frac{1}{16}$ in. (25.6 cm.).
Diameter of interior scene: $5\frac{7}{8}$ in. (15 cm.).

Acc. no. 06.1021.170. Purchased in 1906, Rogers Fund. Described by Sambon, *Coll. Canessa,* p. 25, no. 82, pl. V. Attributed to the Painter of Berlin 2268 by Beazley, *Att. V.,* p. 46, no. 5. Illustrated in M.M.A. *Shapes* (1922 ed.), p. 18, no. 3; Richter-Milne, *Shapes and Names,* fig. 163.

4. Beazley, *Att. V.,* pp. 46 ff., 468.

7 KYLIX

Maenad; Athletes and Trainers

Plates 6, 179

BOWL and stem form continuous curve; foot recessed from stem; edge of foot convex.

Interior: A maenad is playing the castanets and is singing and dancing to the music. She wears a sakkos (cap), a pouched chiton, and a leopard's skin, which is knotted in front and is flying with the motion of her wild dance. The folds of the chiton are arranged in groups of pleats with curving lines between. In the field, the inscriptions HO ΠAIS (retrograde) KAḶO̱S̱, "the boy is handsome," and KAḶE (above the maenad's left arm; probably referring to her).

Exterior: (A) Two athletes with their trainers. One youth has jumping weights, the other a diskos. The trainers are leaning on their sticks, giving instructions; one of them holds a sponge and an oil flask (aryballos); another sponge and aryballos are hanging from the wall. The trainers have mantles and wreaths, the boys wreaths. To the right is the pillar which served as goal in the palaestra,[1] with an owl perched on it. In the field, HO ΠAIS (retrograde) KAḶO[S], I̱C̱ [ ] KAIS (retrograde, along pillar; evidently a confusion of παῖς and καλός).

(B) Same subject as A, with the poses slightly varied and no pillar. In the field, [καλ]OS (retrograde), IKAḶOIS, KAḶO, KAḶO.

An average work by the Painter of Berlin 2268.[2] Note his characteristic forms for the eye, mouth, chin, wreaths, the sparse relief contour, the few anatomical markings.

About 510–500 B.C.

RELIEF contour only here and there: in int. scene for back of right foot of maenad and line along her left thigh; in A for part of nose and lip of disk thrower,

1. Gardiner, *Athletic Sports,* p. 268.
2. Four rapidly executed little jugs in this Museum (acc. nos. 06.1021.172, 06.1021.100, 06.1021.98, G.R. 584) by, or related to, this painter (Beazley, *Att. V.,* p. 47, nos. 12, 3–5) are not included in this catalogue.

back of right foot and parts of mantle of trainer opposite him, stick and arm line of other trainer; in B for forehead-nose line of both athletes, parts of jumper including most of his right leg (double in front). Applied buff clay: in A for inscriptions and wreaths (only slight traces of clay preserved), for string by which sponge and aryballos were suspended; in B for strings hanging from aryballos. Thinned glaze for some folds, but not for anatomical markings. A few marks of preliminary sketch.

Simple meanders round the int. scene; reserved line beneath ext. ones; lip of cup reserved, with black line round edge. Inside of stem and foot glazed, except for narrow band on which vase stands.

Broken in many pieces; put together with some restorations. Some traces of red ocher application at handles. Holes and grooves for ancient rivets. Marks left on outside by stacking; glaze brownish where it was covered by pot in which kylix was stacked, black elsewhere.

Height: 3 11/16 in. (9.3 cm.).
Width with handles: 13 5/8 in. (34.6 cm.).
Diameter of bowl: 10 5/8 in. (27 cm.).
Diameter of interior scene: 5 1/2 in. (14 cm.).

Acc. no. 06.1021.166. Purchased in 1906, Rogers Fund. Said to be from Orvieto. Described in Canessa Sale Catalogue, p. 40, no. 123; Sambon, *Coll. Canessa,* p. 22, no. 78, pl. V. Attributed to the Painter of Berlin 2268 by Beazley, *Att. V.,* p. 46, no. 1.

EPELEIOS PAINTER

8 KYLIX

Revel of Youths

Plates 7, 179

CONTINUOUS curve from lip to stem; foot restored.

Interior: Wreathed youth running, his mantle hung over one arm, a staff in the other hand. In the field, the inscription HO ΠAIS ΚALOS (the last word retrograde, except the S), "the boy is handsome."

Exterior: (A) Revel (komos) of five youths. In the center is the krater from which the wine has been dispensed; one youth is dipping out more wine, while he holds his flute case behind him out of harm's way; the others are reeling about or dancing, carrying a wineskin, an oinochoe, and sticks. Two have mantles hung on their arms, one carries his on a stick; all are wreathed. In the field, HO ΠAIS ΚALOS ΕΠΕLΕIOS, "the boy Epeleios is fair."

(B) The revel continues with five more youths making merry. One of them is playing the double flute, another dancing with castanets, a third has a drinking horn, a fourth a cup (skyphos) and a pointed amphora. All are wreathed and two have mantles. In the field, [h]O ΠAIS [K]ALOS NAI+I, "the boy is fair, yes."

The execution is cursory, but the gay revel is well suggested by the design. We may note on the ladling youth an attempt to draw the rectus abdominis in three-quarter view. Nipples are indicated by circles, sometimes dotted, once with strokes for hairs. Two youths have whiskers.

This is a work by the Epeleios Painter,[1] to whom have been attributed several kylikes, three besides ours with the kalos name Epeleios. His figures have a rather awkward, loose-limbed appearance, very different from the compact youths of Epiktetos and the Euergides Painter; but his compositions have movement. Characteristic renderings are the pointed nose; the ear often without interior markings; the square, protruding chin; the dotted circle for the nipple; the narrow foot; the often angular fingers. Typical also are the occasional whiskers, the use of relief contour for the whole face, and the fact that the contour of the hair is sometimes reserved, sometimes incised.

The Epeleios Painter's best work is the kylix 2619A in Munich[2] with Peleus and Thetis and a revel similar to ours (note, besides the points enumerated above, the identical rendering of the krater in the two scenes—with two arcs for the contour of the handles and with the neck strongly flaring).

1. Beazley, *V.A.,* p. 12, and *Att. V.,* pp. 47 f. In a new list, not yet published (1936), he has added the kylix G.R. 581 in this Museum, a mediocre work.

2. Furtwängler-Reichhold, III, pl. 155.

About 510 B.C.

RELIEF contour except for hair, which is reserved in int. picture, incised in A and B (forehead lock is reserved), and for lips of youth with horn in B. Applied clay for wreaths and inscriptions. No thinned glaze markings now preserved. Traces of preliminary sketch.

Round the int. scene, reserved circle; beneath A and B, reserved line; lip of cup reserved, with black line round edge.

Broken in a number of pieces; put together with some restorations, including the foot. Condition of surface poor. One piece was broken off in antiquity, as is shown by ancient rivet holes. A few rifts in glaze.

Height (as restored): $4\frac{9}{16}$ in. (11.5 cm.).
Width with handles: $16\frac{1}{2}$ in. (41.9 cm.).
Diameter of bowl: $13\frac{1}{4}$ in. (33.6 cm.).
Diameter of interior scene: $5\frac{1}{8}$ in. (13 cm.).

Acc. no. 09.221.48. Purchased in 1909 in Rome, Rogers Fund. Mentioned in M.M.A. *Bulletin,* V (1910), p. 144, fig. 2, and *Handbook* (1930 ed.), p. 114. Described and compared with a kylix by the Epeleios Painter in Bryn Mawr by Swindler, *A.J.A.,* XX (1916), pp. 328 ff. Attributed to the Epeleios Painter by Beazley, *V.A.,* p. 12, and *Att. V.,* p. 48, no. 4. Attribution listed by Hoppin, *R.-f.,* I, p. 297, no. 4.

KISS PAINTER

9 FRAGMENT OF A KYLIX

Youth and Girl

Plate 8

BOWL forms continuous curve with slender stem.

Interior: Youth and girl kissing. She has placed her arms round his neck and is putting her face up to his. He has a chlamys loosely draped over both arms, and a wreath; she wears chiton, himation, and sakkos. The breast lines of the youth are in full-front view, as also the rectus abdominis, but the latter is placed obliquely to suggest foreshortening and its attachment to the thorax is indicated.

Exterior: (A and B) Only the lower part of one side and a small bit of the other are preserved. What remains—legs crossing one another, one drawn in front view—suggests that the subject was a fight.

There is a counterpart of the kissing scene on the interior of a kylix in Berlin, no. 2269. Beazley[1] has called the artist of both the Kiss Painter, and attributes to him two other works.[2]

About 510–500 B.C.

RELIEF contour, except for youth's hair, incised, and girl's hair, reserved. Red for youth's wreath. Thinned glaze for his whiskers and some anatomical markings (serratus magnus, rectus abdominis, hip, knee). Copious preliminary-sketch lines.

Reserved circle round int. scene; reserved line below ext. ones.

Fragment, which was broken in five pieces, has been put together; some scratches and chips; surface encrusted in places.

Height: 6 in. (15.3 cm.).
Width: $4\frac{13}{16}$ in. (12.2 cm.).

Acc. no. 07.286.50. Purchased in 1907 in Rome, Rogers Fund. Said to be from Arezzo. Referred to by Beazley, *V.A.,* p. 22, and listed by him as a work by the Kiss Painter in *Att. V.,* p. 54, no. 2.

HEGESIBOULOS PAINTER

10 KYLIX

Man with Dog; Feast; Revel

Plates 9, 10, 179

OFFSET mouth; bowl forms continuous curve with stem, which is set off from foot; foot in two degrees, lower convex, upper concave and narrow.

Interior: A bearded old man leaning on a long, knotted stick is going for a walk with his dog. He has a large, hooked nose and a long skull and is evidently an Oriental (a Syrian, a Phoenician,

1. *Att. V.,* p. 54.

2. A cup in Baltimore and fragments of a cup in Florence, Heidelberg, and the Villa Giulia Museum (Beazley, *Campana Frag.,* p. 20, no. 56).

or a Jew[1]). On his head is a wreath and he wears an embroidered mantle. The dog with its pointed nose and turned-up tail resembles the Melitaean breed[2] said to come from Phoenician Malta, so we may here have a picture of a Phoenician trader going out to sell his dog. In the field, the signature of the maker: ΕΛΕΣΙΒΟΛΟΣ (retrograde except Σ) ΕΠΟΙΕΣΕΝ,[3] "Hegesiboulos made it."

Exterior: (A) After-dinner scene. The meal is just over. A bearded man partly covered by his himation is reclining on a couch,[4] a lyre in hand; he is turning round toward a boy who is putting a wreath on his head. Another boy runs to fill the wine jug, and a third, his mantle under him and a wreath on his head, sits on a stool at the foot of the couch, playing the lyre. Behind him a woman, wearing sakkos, chiton, and himation, is seated on a chair (thronos[5]), the back of which ends in a swan's head; her feet are on a footstool, she has a branch in one hand and is turning round to view the scene. On the extreme right is another woman, similarly clothed, seated on a chair of the klismos[6] type (note the difference between its leg and that of the thronos), holding a wreath in both hands. The women are not active participants in the scene, but rather are demurely watching it. That they are sitting on chairs while the man reclines is according to Greek custom.[7] In the field, twice, ΚΑΛΟΣ.

(B) Revel. Six youths are making merry. They have put on wreaths and women's caps and wear mantles loosely draped round their shoulders. One is playing the lyre and singing, his head tossed back, his mouth open; two are playing the castanets and dancing; a fourth plays the lyre; a fifth balances a cup on his hand; and a sixth has come to meet the rest—he and two others have knotted sticks. Behind the singer is a wineskin suggestive of the feast which preceded the revel. In the field, twice, ΚΑΛΟΣ.

Under one handle ΚΑΛΟΣ, under the other ΚΑ[λος].

The drawing is by a deft, able hand and the style highly individual. The figures are not the usual impersonal types, but appear to be sketched from life, in a lively, comical spirit. The old man going for a walk is a fine piece of characterization, hardly to be paralleled on vase paintings of this period; and the revel of youths wearing women's caps is a refreshing variation on a familiar theme. There are plentiful anatomical markings; they are drawn in relief instead of in the usual thinned glaze, and so stand out unduly, giving the whole a rather overladen appearance. The lower edges of the women's chitons and a few of the mantles are arranged in folds stacked symmetrically in two directions toward a central box pleat. There are unusual features in the drawing (see below).

Another kylix signed by the potter Hegesiboulos is in Brussels.[8] But it was not decorated by the artist of our cup and is much later. The painter

1. Cf. Furtwängler-Reichhold, II, text to pl. 93, p. 179. I am indebted to Professor W. L. Westermann for the following note: "There is no actual record of Jews at Athens in the sixth century; but it is highly probable that individual Jews came there at that time. Why not? They certainly must have been represented with contingents in the Persian forces of 480–479 B.C. Note that the Jewish garrison of soldiers at Elephantine (A. H. Sayce, *Aramaic Papyri Discovered at Assuan*) had been there from the early part of the sixth century."

2. Cf. Keller, *Oest. Jahr.*, VIII (1905), pp. 244 ff., and *Antike Tierwelt*, I, pp. 92 ff., figs. 34, 35. Furtwängler's theory (in Furtwängler-Reichhold, II, p. 180) that the dog is an ἀλωπεκίς, a "Laconian fox dog," does not hold, since its tail (which is so close to the man's himation that Furtwängler overlooked it) does not hang down as in dogs of that breed. This interesting comment I owe to M. J. Milne.

3. The lambda has the usual form Λ, not Δ as Furtwängler thought (*loc. cit.*). He must have mistaken a discoloration of the surface for the third stroke. Pape (*Eigennamen*) cites only one Hegesiboulos, father of Anaxagoras of Klazomenai. The absence of the initial H in our inscription suggests that the maker of our vase was also an Ionian.

4. For this type of couch with rectangular legs, cf. Richter, *Anc. Furniture*, pp. 58 ff.

5. *Ibid.*, pp. 24 f.

6. *Ibid.*, p. 46.

7. *Ibid.*, p. 78.

8. Hoppin, *R.-f.*, II, p. 9.

with whom our artist has much in common, both in temperament and in the types of his figures, is Skythes.[9] We may compare particularly the youth and boys on the fragments of a kylix in Berlin[10] where the draperies and the profile line of the face (with long nose, protruding lips, and large chin) are similar to those on our kylix. But the two artists are only related, not identical, for the renderings of individual forms differ; moreover, the differentiation of the thin chitons from the heavy mantles is indicated in a more advanced manner on our kylix than in the work of Skythes. Contrast, for instance, the draperies on our two women with those on the kylikes in the Louvre.[11] The only other work convincingly attributed so far to the painter of our kylix is a fragment in Athens[12] with a reclining reveler, whose draperies, black anatomical markings, and castanets connect him with the figures on our vase.

About 500 B.C.

RELIEF contour except for lips and hair, the latter reserved. Hair, mustache, beard, and eyelashes of old man and hair of dog drawn in relief lines. Red for wreaths (except the one mentioned below), branch, sticks in B, inscriptions. Thinned glaze for nipple and wrinkles on forehead of old man, serratus magnus of two of youths in B (second and fifth from left), whiskers on second and third youths in B, a few lines on legs.[13] Knots on stick in int. scene incised. Applied clay, with some details incised, for most of man's lyre, for hair of boy with jug, and for wreath of reclining man. The use of relief lines for anatomical details usually executed in thinned glaze has been mentioned above. Extensive and conspicuous preliminary-sketch lines add to the somewhat confused effect of the whole.

Round the int. scene, reserved circle; beneath ext. ones, reserved line. Black band on under side of foot.

Considerably broken; put together with a few pieces restored. Most serious damage due to exposure to fire, which has reduced the red color of the clay to gray (see p. xlvi). That this happened after vase was broken (in funeral pyre?) is shown by varied appearance of the fragments, some still reddish, others completely gray.

Height: $3\frac{5}{8}$ in. (9.2 cm.).

Width with handles: $10\frac{1}{8}$ in. (25.6 cm.).

Diameter of bowl: $7\frac{1}{4}$ in. (18.4 cm.).

Diameter of interior scene: $3\frac{13}{16}$ in. (9.7 cm.).

Acc. no. 07.286.47. Purchased in 1907, Rogers Fund. Formerly in the collection of Edward P. Warren. Briefly described in M.M.A. *Handbook* (1930 ed.), pp. 123 f., fig. 82 (int.). Published in Furtwängler-Reichhold, II, pp. 178 ff., pl. 93, and attributed (*ibid.*, p. 182) by Furtwängler to Epilykos (later identified as Skythes); attribution doubted by Beazley, *V.A.*, p. 22 ("The spirit of the drawing is the comical spirit of Skythes, but that the hand is his I do not believe."); related to Skythes by Beazley, *Att. V.*, p. 42, and *V. Pol.*, p. 28, note 1. Pfuhl, *Malerei*, I, p. 421, and III, figs. 340 (int.), 341 (A), accepted the attribution to Skythes. Langlotz, *Gnomon*, IV (1928), p. 326, doubted it. Philippart, *Mon. Piot*, XXIX (1927–1928), pp. 112 f., 115, fig. 3, was "reminded of Skythes." Jacobsthal, *Gött. Vasen*, p. 44, fig. 68 (A), discussed drawing of man's left foot. Interior described and figured in Perrot-Chipiez, X, p. 589, fig. 337. Listed under Hegesiboulos by Nicole, *Rev. arch.*, IV (1916), p. 402, no. 83, 1; Hoppin, *R.-f.*, II, p. 10 (ill.). Mentioned for the dog by McClees, *Daily Life* (1933 ed.), p. 79; for the wreath by Beazley, *Met. Mus. Studies*, V (1934), p. 110, no. 61. Interior figured in Weege, *Dionysischer Reigen*, p. 30.

9. Furtwängler in Furtwängler-Reichhold, II, pp. 182 f.; Beazley, *Att. V.*, pp. 39 ff.

10. No. 4041, 1; *Arch. Ztg.*, XLII (1884), pl. 17, 1; Hoppin, *op. cit.*, p. 411.

11. Pottier, *Mon. Piot*, IX (1902), p. 166, and XX (1913), pp. 128 f.

12. Graef-Langlotz, *Ant. Vas. Akrop.*, II, pl. 41, 538 (Langlotz' attribution).

13. The serratus magnus on the fifth youth and the whiskers were left out in Reichhold's drawing (Furtwängler-Reichhold, II, pl. 93).

II. RIPE ARCHAIC STYLE

ABOUT 500–475 B.C.

THE next period of the Athenian red-figured style is concurrent with the Persian wars. At the end of the sixth century Athens changed from a tyranny to a democracy. Hippias had fallen in 510, and in 508–507 the constitution of Kleisthenes was introduced. Soon afterwards the Persian danger threatened and all energies had to be spent in the defense which culminated in the victories of Marathon (490), Salamis (480), and Plataiai (479).

It is noteworthy that during these times of stress Athenian vase painting excelled. The finest work in red-figure was done in and just before this period. We may surmise several reasons for this: pottery as a flourishing industry must have attracted the artistic talent of the time; perhaps because of the national danger there were fewer commissions for large paintings and sculpture; and, most important of all, the time was ripe for a flowering of the craft.

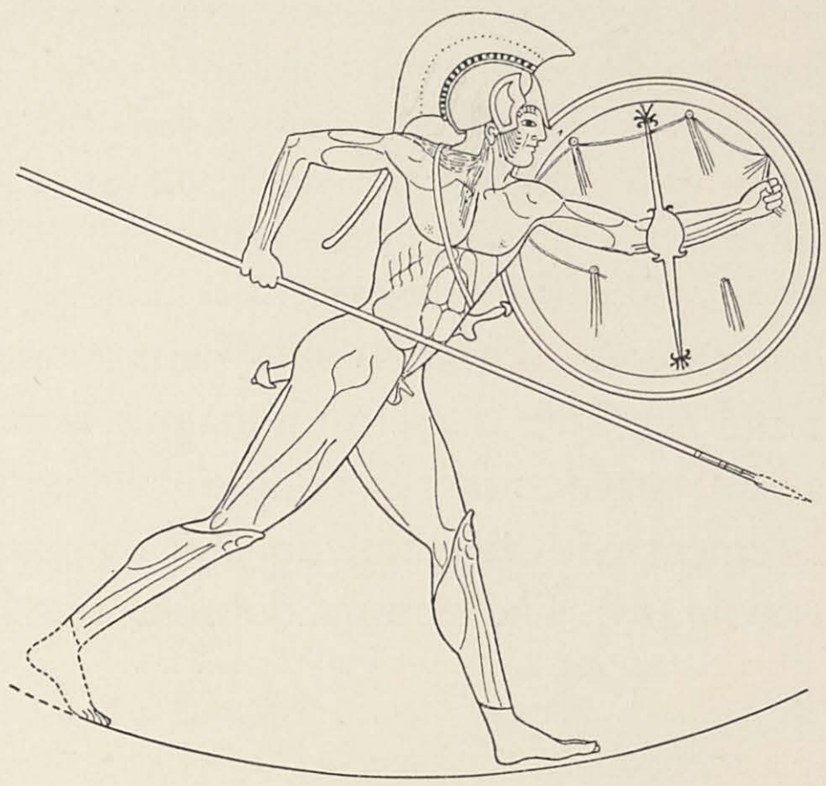

Fig. 15

We know as little of the Athenian panel and fresco paintings of this period as of the preceding one, for they have all disappeared and our literary records are scanty. But it stands to reason that the art of the Sikyon panels (see p. 10) was not an isolated phenomenon but continued; and the late archaic Etruscan frescoes, which show strong Greek influence, perhaps point to a similar movement in Greece.

The style of this period is a continuation of that of the earlier one, but the outlook has changed. Though much the same scheme is adhered to for the rendering of attitudes, of muscles and bones, of eye, hair, and drapery, the lines are surer and there is an unmistakable quickening of spirit. The bodies have expanded, they are full of life and movement, they bend, turn, twist more easily and naturally; the draperies have become more expressive of the action of the figures; the attitudes are more varied. In other words, the scope of the artist has become greatly enlarged. And yet the feeling for design is still a determining factor.

It is indeed in this period that we can enjoy to the full the stylization of archaic Greek painting. Though interest in nature had by now been fully aroused and the artists were eagerly watching the great spectacle of life around them, the stylizing

traditions were still potent within them and they translated even their innovations into conventionalized schemes. The muscles still form linear decorations, the draperies rich designs, and the compositions rhythmical patterns whose effectiveness is as yet little disturbed by attempts at plastic renderings.

The increased interest in nature is shown first by a more detailed study of the

Fig. 16

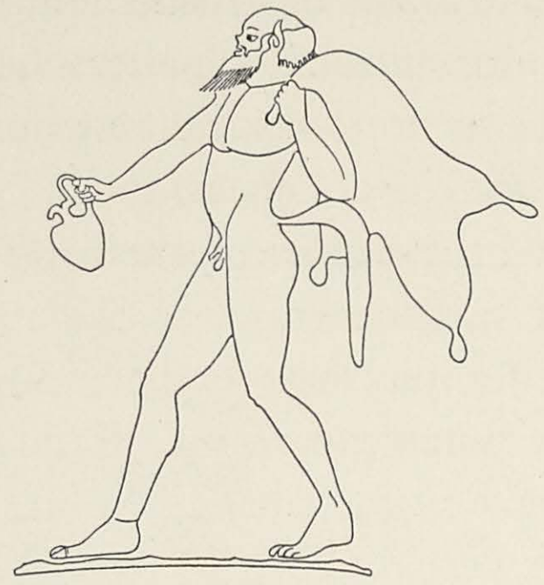

Fig. 17

Fig. 18

human body. The individual parts are more carefully observed than before (cf. figs. 2 and 15). Thus the serratus magnus is marked not by a series of straight lines but by a set of curves, either in a single row (see fig. 16) or in a double one to show the interlacement with the digitations of the external oblique muscle arising from the ribs (see fig. 15). The rectus abdominis is no longer rendered by adjacent ovals; its shape

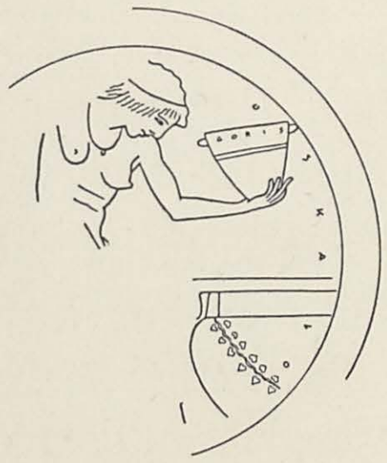

Fig. 19

Fig. 20

Fig. 21

is more developed and its connection with the thorax is now commonly indicated. The shape of the obliquus externus abdominis bulging over the iliac crest is shown by a curved line.

In the understanding of foreshortening also great progress has been made. The set of formulas which served the preceding generation is enriched and enlarged. The artist gradually learned to indicate the three-quarter view by contracting the farther side of the breast, clavicle, abdominal muscle, shoulder blade. The full profile view becomes rarer. In male figures the farther side of the chest is often indicated by an

additional curve (see fig. 17) and part of the farther shoulder is drawn. In female figures the breasts are drawn side by side in profile pointing in one direction (see fig. 18), or one breast is drawn full-front, the other in profile (see fig. 19). The placing of one leg in full-front (or full-back) view and the other in profile is common. Occasionally a leg in three-quarter view is attempted, with the line of the shinbone and the kneecap placed nearer to the inner side and the patella also shifted (see fig. 20); and gradually a foreshortened hand or foot is achieved (see figs. 20, 21). But side by side with these innovations the old renderings of the human figure naturally persist, especially in the earlier years of the period.

The eye is now generally unsymmetrical; the iris (a large dot or a circle and dot) is gradually moved toward the inner end, and that end is often open to suggest the profile view (see fig. 22). Simple though the means were, the artist could distinguish the rolling eye of a Herakles carrying off the tripod from that of a pursuing

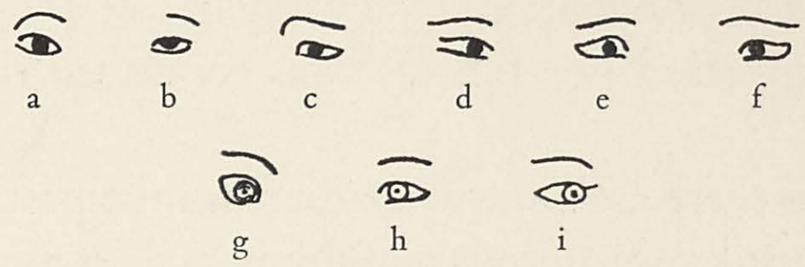

Fig. 22, a–i

Apollo (fig. 22, g–h), or the eye of an attacking Achilles from that of a dying Amazon (fig. 22, a–b), or could suggest the eagerness of two lovers (fig. 22, e–f). These are among the first attempts at the rendering of emotion.

Another slight but significant change is noticeable in the rendering of the chin. Heretofore the line of the profile chin stopped abruptly where it met the line of the neck (see fig. 11). From about 500 on, the line of the chin is generally continued, at least for a short distance, to mark the contour of the jaw[1] (see fig. 23).

The hair is still generally a black mass with dots or short strands at the forehead and curling locks behind, which now fly backward with the motion of the figure. Occasionally a differentiation of the black mass is attempted by the drawing of wavy lines on a background of diluted glaze. The contour is now reserved, but the practice of incision occurs sporadically for some time.

Several stages of development can be noted in the rendering of the drapery. We have seen that toward the end of the sixth century the lower edges of the draperies were drawn in zigzag lines in two directions, up and down from a central pleat (see fig. 24). The general effect is highly schematic. Gradually the scheme becomes

1. Langlotz, *Zeitbestimmung,* p. 85. But the jaw line is occasionally continued past the neck line much earlier, for it occurs in the sixth-century heads drawn in outline; cf. Beazley, *J.H.S.,* XLIX (1929), p. 269: "Sakonides, in his outline heads, continues the lower line of the jaw far past the line of the neck; the Hermogenes painter a short distance only; in the other heads the jaw-line stops at the neck-line."

looser. At first the central pleat is not placed so high as before nor is it so broad, and the groups of pleats move nearer together; then the zigzags become less regular, the pleats are no longer arranged in groups, and, most important of all, the lines of the chiton folds often assume expressive curves following the action of the figures. Thus the drapery has acquired a separate entity and successfully suggests movement. The chitons by the Brygos Painter and Makron (about 480) are good examples of such renderings (see fig. 25). A little later the zigzags disappear altogether. The lower edge is then drawn by a wavy line or a series of arcs (see fig. 26) or merely by a curving line.

The rendering of the himation shows a similar development from the schematic to the more naturalistic. At first the zigzags are more or less pointed and the folds are drawn in straight, radiating lines (see fig. 27). Gradually the zigzags become more rounded and the folds more diversified (see fig. 28). The rendering of the off lower edge of a garment (chiton or himation) by a wavy line or a simple curve, which was usual in the preceding period (see fig. 14), was continued throughout this period (see figs. 24–26).

In the technique also there are a few changes from the preceding period. There is an increasing use, at least by some artists, of thinned glaze for muscles, hair, folds of chitons, and even as washes here and there. This brown color note gives a pleasing variety, taking the place in this respect of the former red and white accessories, which now fall more and more into disuse (though red is retained for such things as inscriptions, fillets, wreaths, strings). Moreover, this soft brown, being less conspicuous than the black, helped the artist to distinguish between the more and the less prominent parts of his picture. He could make the contours of a figure and of its salient parts stand out by drawing them in black relief lines and marking the subsidiary parts in brown. And, even more important, he could suggest space and form. For instance, by drawing the folds of some parts of the garment black and others brown, he could successfully indicate that one part was over another—the diploidion of a chiton over the kolpos (see pl. 40); and he could differentiate the nearer from the farther distance—the chiton on the near side of the legs from the part on the farther side (see pl. 47). By applying a wash of brown or by drawing brown brush strokes he could suggest the bulge of a shield or of a vessel (see pls. 12, 13, 30); in other words, he could model his forms. Though such instances are rare they are important as progressions from the old two-dimensional, linear drawing toward a three-dimensional conception. Further variety is obtained by the occasional use of applied clay gilded—a technique which in the course of time became increasingly popular.

A comparison with contemporary sculptures is again instructive. Particularly

striking is the parallelism in the drapery. The renderings which we observed on vases of the end of the sixth century (see fig. 24) appear in the Mounting Charioteer from the Akropolis and in the Athena from the west pediment of the temple at Aigina. There, also, the lower edge is drawn up and down in two zigzags from a central pleat which is broader than the others and considerably higher than the low-

Fig. 23

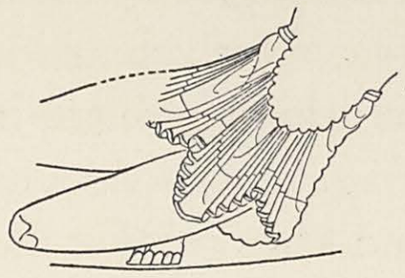

Fig. 24

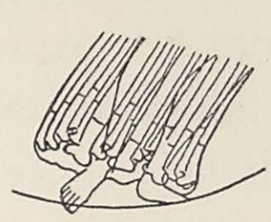

Fig. 25

est one. The drapery of the Athena from the east pediment of this temple corresponds to that noted on vases of the first decade or so of the fifth century. The central pleat there is not so high in relation to the lowest pleat as it is in the Athena from the west pediment, and the zigzag itself is not so regular. On the Boston and Ludovisi three-sided reliefs (about 470) the zigzags have practically disappeared, the lower edge being drawn by a wavy line. The folds of the himation in the stele of

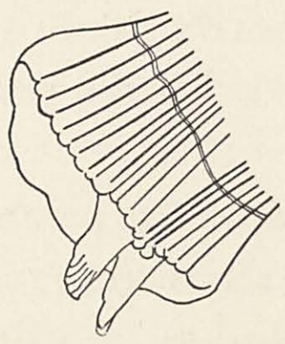

Fig. 26

Fig. 27

Fig. 28

Alxenor show a slight loosening of the strictly schematic rendering, comparable to that observed in the vases of the early fifth century. The rendering of the mantle of Aristogeiton (dated 477–476), with its loose folds displaying a certain variety, corresponds to that in the later vases by Makron or Douris.

For the facial type of the end of the period useful landmarks are supplied by the heads of Harmodios and Aristogeiton and by the head of Arethusa on the Demareteion dated 479–478.[2]

Besides sculptural parallels we have other important chronological data for this period. The mound at Marathon in which were buried those who fell in the battle contained, besides late black-figured vases, one fragmentary red-figured kylix.[3] In

2. Langlotz, *op. cit.*, pp. 10 ff. For an enlarged view of the coin, useful for comparison, see my *Sculpture and Sculptors*[2], fig. 160.

3. Staïs, *Ath. Mitt.*, XVIII (1893), p. 63, pl. 5, 2.

spite of the scantness of the remains the cup can be assigned to the time of the Panaitios Painter,[4] who therefore must be anterior to 490, the date of the battle. That this painter belonged to the decade preceding 490 is also indicated by the fact that on his earliest vases occurs the inscription "Leagros kalos"—which is common at the end of the sixth century—whereas on his later vases the kalos name Panaitios appears.

A potentially important landmark is given by the potsherds found in the Persian debris[5] on the Athenian Akropolis, which should antedate the year 480. But unfortunately this evidence is not so helpful as might have been expected; for as other debris was added later, we find fragments of vases of the early free style along with those of the styles of Epiktetos and Makron. If at the time of discovery more attention had been paid to stratification, we should doubtless be better informed. The fact, however, remains that by far the majority of the vase fragments are black-figured, early red-figured, and ripe archaic red-figured; and in those refuse heaps which evidently remained undisturbed all are early.

Among the shapes the kylix continues in popularity during this period. It was used by some of the foremost decorators, and there are superb examples extant, often of large dimensions. The offset mouth becomes less frequent, the preference being for one sweeping curve from foot to lip. Some of the larger pots—the kraters, amphorae, hydriai, stamnoi—are great achievements from the potter's point of view; and the smaller vases are often highly finished. It is clear that the potter's craft was in good standing and attracted gifted artists.

Ornaments are no longer used so freely as before. Many vase painters now prefer to use the major part of the surface instead of framing the pictures within borders.

In no other period of Athenian vase painting were there so many significant artists; and we know the names of a number of these, for they signed some of their works. The pioneers of the ripe archaic period are Euphronios, Euthymides, and Phintias, all active in the last decade of the sixth century. They form the transition, so to speak, from the more restricted style of early red-figure to the broader ripe archaic; for they introduced the ampler style which soon became common property. The artists of the first quarter of the fifth century may be conveniently divided into three groups according to the shapes they preferred—large pots, or small ones, or cups. The two most gifted painters of large pots are the Kleophrades Painter (Epiktetos II)—a worthy successor of Euthymides, from whom he clearly derived his firm drawing and monumental style—and the Berlin Painter, who has left us many paintings distinguished for their angular grace. To the second group belongs the Providence Painter, whose statuesque figures appear principally on lekythoi and

4. Langlotz, *op. cit.*, pp. 38–40.
5. Graef-Langlotz, *Ant. Vas. Akrop.*, I, pp. XI ff.; Langlotz, *op. cit.*, pp. 98 ff.; Dinsmoor, *A.J.A.*, XXXVIII (1934), pp. 416 ff.

Nolan amphorae. The Dutuit Painter has given us some dainty pictures of great charm. The cup painters include what are perhaps the four best-known names in Greek vase painting: the Panaitios Painter, who combined an abounding vitality with rhythmical grouping; the Brygos Painter, the great interpreter of motion; Makron, a master of line drawing especially in draperies; and Douris, from whom we have a large number of signed vases, including several distinguished compositions.

Our collection has no works by Euphronios (the painter), Euthymides, or Phintias; only one finely preserved hydria by an associate of Euthymides. But in other examples of the period we are fortunately rich. The decorators of large vases are well represented. There are two works by the Kleophrades Painter; three by the Berlin Painter; one, perhaps two, by Myson; one each by the Nikoxenos, Eucharides, Geras, Argos, and Harrow Painters; three by the Syleus Painter. Of the producers of smaller pots there are several attractive examples by the Dutuit, Tithonos, Providence, Oionokles, and Bowdoin Painters. The great cup designers can also be well studied in our collection: the Panaitios Painter by one example, signed by Euphronios as potter; the Brygos Painter in his various phases by eleven pieces; Makron by seven, four signed by Hieron as potter; and Douris by two specimens, one a late but superb kylix. An exceptionally well-preserved kylix is by the Briseis Painter; two are by the Colmar Painter; one by Apollodoros; and three can be assigned to the Antiphon group. Altogether a representative showing.[6]

6. To these may be added an unpublished fragment of a kylix, acc. no. 07.256.8, with part of a bearded man, attributed to the Foundry Painter—at first tentatively by me, then definitely by Beazley.

A. PAINTERS WHO DECORATED CHIEFLY LARGE VASES

ASSOCIATE OF EUTHYMIDES (?)

11 HYDRIA

Flute Player between Two Youths

Plates 11, 172

"Kalpis"[1] form (continuous curve from lip to foot). Profile of mouth convex, upper side slightly concave; disk foot.

On shoulder: Two helmeted youths with shield and spear are dancing to the music of the flute. The trunk of one youth is shown in full front, that of the other in full back; in the latter the spine is closer to the near than the far side. Several meaningless inscriptions round the figures.

The beautifully balanced composition and the fine preservation give this piece unusual attraction. The subject is probably a Pyrrhic dance performed by armed youths to the music of the flute.[2] Another possibility, the hoplomachia,[3] in which athletes contested "with shield and spear" (ἐν ἀσπιδίῳ καὶ δόρατι),[4] is less likely because apparently this sport was introduced into Athens

1. For the use of this term see Richter-Milne, *Shapes and Names,* p. 12.

2. Cf. especially the kylix G 136 in the Louvre (Pottier, *Vas. ant. du Louvre,* III, pl. 113) and that in the Vatican, H 540 (*Mus. Greg.* [1842 ed.], II, pl. LXXXVII, 2); also Séchan in Daremberg-Saglio, *s.v.* saltatio, pp. 1030 f.; Emmanuel, *Danse grecque,* pp. 261 ff.; Benndorf, *Gr. u. sic. Vasenbilder,* pl. XLIII, 4 b.

3. Saglio in Daremberg-Saglio, *s.v.* hoplomachia, pp. 248 f.

4. *I.G.,* II-III², 957, col. II, 47 ff., etc. (second century B.C.).

at a later date.[5] A framed panel on the shoulder above an ornamental band running from handle to handle is a favorite scheme of decoration for the hydria-kalpis of this period.[6]

The style of the drawing is allied to that of Euthymides, the young flute player being comparable to his well-bred youths; but the execution is too sketchy to be attributed to the great painter himself; it must be the work of an artist under his general influence.[7]

About 500 B.C.

RELIEF contour except for outline of flutist's hair, which is incised. Red for wreath and inscriptions. Thinned glaze for a few markings of muscles and for lips of warriors.

Framing the figured scene, borders of simple meanders and tongues with black dots; band of palmettes and scrolls from handle to handle. Mouth reserved on upper side; on inside of neck, broad black band. Red painted bands on edge of mouth, neck, at juncture of body and foot, and along upper edge of foot. Under side of foot reserved.

Graffito on foot (see p. 221, fig. 34).

Intact.

Height: 14 15/16 in. (38 cm.).

Width with handles: 15 5/8 in. (39.7 cm.).

Width without handles: 12 1/2 in. (31.7 cm.).

Acc. no. 21.88.2. Purchased in 1921, Rogers Fund. From Singleton Abbey. Described in Singleton Abbey Sale Catalogue, no. 710, pl. at p. 50. Mentioned in M.M.A. *Bulletin,* XVIII (1923), pp. 253 ff., fig. 3, and *Handbook* (1930 ed.), p. 138, fig. 93; McClees, *Daily Life* (1933 ed.), p. 99. Described by Richter, *A.J.A.,* XXVII (1923), pp. 266 f., figs. 1, 2, and included as an example of dynamic symmetry in *A.J.A.,* XXVI (1922), pp. 64 ff., figs. 3, 4. Illustrated in M.M.A. *Shapes* (1922 ed.), p. 12, nos. 3, 4; Richter-Milne, *Shapes and Names,* figs. 81, 82; Alexander, *Athletics* (1933 ed.), p. 31, no. 1. Scene referred to as representing a dance by Gardiner (quoting Beazley), *Athletics,* p. 25, note 1 (where it is called black-figure by mistake).

5. Homer (*Iliad* XXIII. 802 ff.) describes a "duel" at the funeral games of Patroklos, but the only classical reference to the hoplomachia before the time of Plato is by Herodotos (VI. 92), who tells of an Argive trained in the art of single combat (*μουνομαχίην ἐπασκέων*). Plato includes the sport in his new education in the *Laws* 833 d–834 a, and refers to it in *Laches* 179 e ff., *Euthyd.* 271 a ff., and elsewhere.

6. e.g. cf. Beazley, *Att. V.,* p. 64; Hoppin, *Euthymides,* p. 73, fig. 9; Pottier, *op. cit.,* II, pl. 94, G 51; S. Korsunska, *Arch. Anz.,* 1930, cols. 27 ff., figs. 7, 8.

7. Beazley is inclined to group our hydria with the works of an imitator of Euthymides, the painter of the London amphorae E 254, E 255, the Louvre amphora G 45, and a fragmentary amphora in Vienna (cf. *Att. V.,* pp. 65, 468). These, too, are much more carefully executed works than our little picture.

KLEOPHRADES PAINTER (EPIKTETOS II)

12 CALYX KRATER

Warriors

Plates 12, 13, 170

MOUTH and foot in two degrees; ridge between bowl and foot. For handles see below.

(A) Two warriors are arming. One holds out a helmet, the strap hanging, and puts his left hand (drawn as a right one) on his filleted head, perhaps to smooth his hair preparatory to putting on the helmet;[1] a sword hangs from his shoulder and on the ground, propped against his leg, is a shield. The other youth is leaning on his spear and is holding out a sword in its scabbard, with the baldric hanging; his shield is lying on the ground beside him; his helmet is on his head. Both wear short chitons under cuirasses, and greaves. The cuirasses are elaborately decorated with saltires (plain and dotted), crosses ending in palmettes, a star, lizards, and dots; on the sword hilt is a strip of meander; on the helmet checkers. Between the two figures, the inscription ΚΑΛΟΣ ΕΙ, "you are handsome" (retrograde except Σ).

(B) Fragmentary. Two armed youths are standing back to back. One holds out his chiton in one hand,[2] in the other he has his spear and a

1. Beazley, *Kleophrades-Maler,* p. 25, no. 29.

2. Why he is holding out his chiton instead of wearing it is not clear. Cf. the other two instances cited by Beazley, *op. cit.,* p. 24, no. 12—both in scenes by the Kleophrades Painter.

shield with a horseman as device;[3] he wears a helmet and cuirass, but no chiton; on the ground is another helmet, with ram's horns. To the right of the other youth is a large bird (of omen?), apparently flying toward him, but not enough is preserved to explain the action. The youth has a chiton under a cuirass, greaves, and a sword; a shield is propped against his leg. Behind him, [καλ]ος.

It is unfortunate that the vase is fragmentary; for it must have been very impressive both as a pot and as a decoration. The pictures are by the painter called the Kleophrades Painter,[4] after his kylix in the Cabinet des Médailles signed by the potter Kleophrades.[5] His real name was probably Epiktetos, for an amphora bearing the signature Επικτετος εγραφσεν, "Epiktetos painted it," has been identified as one of his late works.[6]

He was one of the outstanding figures in Athenian vase painting, reflecting perhaps better than any of his contemporaries the strenuous and exalted spirit of his time.

The scenes on our krater rank among his best works. They have his grandeur and spaciousness and are drawn with his flowing line. And he has lavished on them his utmost care. The delicate folds of the chitons, the ornaments on the armor, the occasional indication of toe- and fingernails, all bespeak unusual finish.

The activity of the Kleophrades Painter must have lasted a considerable time, for we can trace several stages of development in his style. His earliest works—the amphorae in Würzburg,[7] the Vatican,[8] and Munich[9]—resemble the work of Euthymides.[10] They have the same massive strength, and some of the individual forms are similar. As he matured, however, he developed a personality with greater emotional power than Euthymides. Our warriors show him early in this mature stage. In their quiet detachment they are comparable to the youths on the krater in Tarquinia[11] and the splendid warrior putting on his greave on the kylix in Paris.[12] The next phase is seen in the majestic, somewhat more simplified Apollo and Herakles on the amphora in this Museum (no. 13), the rhapsodist and flutist in London,[13] and the strangely moving Ilioupersis in Naples.[14] Then his strength waned and he produced such second-rate pictures as those on the

3. On the shield are traces of a change in design. The artist evidently first drew the shield high up (located about as in the amphora in Gerhard, *A.V.*, IV, pl. CCLXVIII); the center of its circumference is marked on the horse's body, and its lower edge appears below. He had painted the shield design but had not yet filled in the background (note the contour stripe round the lower edge) when he changed his mind and decided to move the shield lower down. So he covered up what he had done with glaze for the new background (the upper contour can still be seen under the glaze), scraped the glaze from the lower part of the crest (note its uneven surface), and applied wet clay, or slip, for the new shield, giving the latter the circumference it now has. The horseman, the lower edge of the former shield, and the pteryges of the cuirass now visible were all covered up in this reconstruction. The applied clay did not properly adhere, having evidently been added when the vase was too dry; it has since come off and the old design has reappeared in part.

4. Beazley, *op. cit.*, assigns 89 (81 red-figured) works to him and cites the previous literature.

5. Κλεοφραδες: εποιεσεν: Αμασ.....ς:; Beazley, *op. cit.*, pp. 17 f. Hartwig (*Meisterschalen*, p. 400) read "Amasis (II) decorated," but the final sigma is certain, and Six's restoration "son of Amasis" likely. The second vase signed by the potter Kleophrades, a kylix in Berlin, was decorated by Douris (Beazley, *op. cit.*, p. 9).

6. Berlin 2170; Beazley, *op. cit.*, p. 24, no. 24. The name happens to be the same as that of the distinguished vase painter Epiktetos who was active during the last two decades of the sixth century, but the styles of the two artists have nothing in common. On this subject cf. Richter, *A.J.A.*, XL (1936), pp. 112 ff.

7. Langlotz, *Vasen, Würzburg*, pl. 175 (Langlotz attributes one side to Euthymides, the other to the Kleophrades Painter); Beazley, *op. cit.*, p. 23, no. 1.

8. Hoppin, *Euthymides*, pls. XXXIX, XL; Beazley, *op. cit.*, p. 23, no. 2, pl. 1.

9. Furtwängler-Reichhold, I, pl. 52; I, pp. 262, 265 f.; II, p. 171, fig. 56; Beazley, *op. cit.*, p. 23, no. 3, pl. 7.

10. Richter, *op. cit.*, pp. 108 f.

11. Beazley, *op. cit.*, p. 26, no. 44, pls. 16, 17.

12. *Ibid.*, p. 28, no. 77, pl. 8.

13. *Ibid.*, p. 24, no. 13.

14. Beazley, *op. cit.*, p. 27, no. 55, pl. 27; Furtwängler-Reichhold, I, pl. 34.

stamnos in the Villa Giulia[15] and the pelikai in Copenhagen[16] and Berlin.[17]

The pictures on our krater, then, show the master at the height of his power. They have many of his stylistic peculiarities[18]—the large nose with rounded line for the nostril, the brown (not black) circle and dot for the iris, the black edging of the lips with a fossette at the corner, the hair grown long in front of the ear, the brown whiskers, the ear with the lobe projecting in front, the broad, frontal knee. The armor is similar to that on other arming and fighting scenes by the Kleophrades Painter—the cuirass with high, straight neckpiece and squared shoulder flap decorated with patterns; the sword with simple meander decoration on hilt; the scabbard with squared end and loops for attachment of baldric; the greave with modeled knees and indication of muscles; the helmet with checker patterns; and the shield shown propped or lying on the ground. The use of washes of thinned glaze is a favorite device.

About 490 B.C.

RELIEF contour except for hair, which is incised in A, reserved in B. Red in A for baldrics and fillet, strap of helmet. Thinned glaze: in A for whiskers on face of youth, folds of sleeves of chitons, parts of palmettes and lizards on shoulder flaps of one cuirass,[19] saltires on pteryges of both cuirasses, meander pattern on sword hilt, markings of muscles on legs and greaves; in B for ram's horns on helmet, inside of shield, saltires on cuirass.

Round lower degree of mouth, band of upright palmettes; beneath each scene, band of meanders alternating with saltire and black squares; at base of body, tongue pattern. On inside of mouth, two reserved lines; on under side of foot, two black bands.

Graffito on foot (see p. 221, fig. 34).

Put together from a number of fragments with large portions restored, especially in B, including one entire handle and part of the other. Many chips; glaze has come off in places showing red beneath (see p. xxxviii). Vase must have been broken also in antiquity, for there are ancient rivet holes and remains of bronze rivets.

Height (*as restored*): 18½ in. (47 cm.).

Diameter: 20¼ in. (51.4 cm.).

Acc. no. 08.258.58. Purchased in 1908, Rogers Fund. Said to have come from Cervetri. Mentioned in M.M.A. *Bulletin,* V (1910), pp. 144 f., fig. 9, and *Handbook* (1930 ed.), p. 124. Described in detail and attributed to the Kleophrades Painter (while still in fragments) by Beazley, *J.H.S.,* XXX (1910), pp. 45 f., no. 11, and listed by him in *V.A.,* p. 41, fig. 23, *Att. V.,* p. 72, no. 27, and *Kleophrades-Maler,* pp. 11, 14, 17, 25, no. 29, pl. 19 (his own drawing). Attribution listed by Hoppin, *R.-f.,* II, p. 146, no. 32.

13 AMPHORA

Apollo; Herakles

Plates 14, 15,[1] 169

TWISTED handles; mouth echinus-shaped; foot in two degrees, the lower of convex outline, the upper angular; ridge at juncture of mouth and neck, of neck and body, and of body and foot.

(A) Apollo advances to left, his right hand outstretched, his left grasping a handsomely carved bow; his closed quiver hangs at his back and he wears a himation and a laurel wreath. He is in pursuit of (B) Herakles, who, in the act of carrying away the Delphic tripod, pauses to look back at his pursuer (note his large, rolling eye[2]). Herakles wears the lion skin over his head and

15. Nogara, *Notizie d. Sc.,* 1916, pp. 47–49; Pfuhl, *Malerei,* III, fig. 332; Beazley, *op. cit.,* p. 26, no. 49.

16. Blinkenberg-Johansen, *C.V.: Copenhague,* 3, III, I, pl. 133; Beazley, *op. cit.,* p. 24, no. 23.

17. Gerhard, *op. cit.,* pl. CCXCIX; Hoppin, *R.-f.,* I, p. 303; Pfuhl, *op. cit.,* fig. 330; Beazley, *op. cit.,* p. 24, no. 24.

18. For a detailed analysis of the style of the Kleophrades Painter cf. Beazley, *J.H.S.,* XXX (1910), pp. 38 ff.

19. These palmettes and lizards have in some parts come out black, in others brown; they are indicated black in the drawing for pl. 13.

1. In the drawings for pls. 14 and 15 the highlights produced by the raised black dots of the hair (and beard of Herakles) appear as reserved patches. In the drawing for pl. 14, that the bowstring may be shown taut it crosses the drapery a little lower in the drawing than on the vase.

2. Euripides in *Herakles Mainomenos* 131 f. speaks of Herakles' γοργῶπες ὀμμάτων αὐγαί, "fiercely gleaming eyes."

back, with the two paws knotted on his chest; his bow and quiver with its skin cover are hanging from a belt round his waist; he grasps the club firmly in his right hand; and in his hair is a fillet. In front of Apollo, the inscription ΙΚΑΛΟΣ ΕΙ, "you are handsome" (retrograde except Σ).

The firm, bold drawing, the beautiful form of the vase, and the excellent preservation combine to make this an outstanding piece. The pictures are by the Kleophrades Painter, in the second phase of his maturity, when a somewhat more simplified style took the place of the earlier elaboration (see p. 35). They have the bigness of conception which distinguishes this master's work.

The Kleophrades Painter has decorated a number of tall amphorae of this type with a single figure on each side.[3] He had a preference for large vases, since their extensive fields were well adapted to his monumental style. Particularly close to our figures are the Herakles and Poseidon on the amphora in Berlin[4] and the Herakles (upper part only preserved) on a fragment of a krater in the Cabinet des Médailles.[5]

Many of the characteristic renderings enumerated above (see p. 36) will be seen also in the pictures on this amphora. In the heads we observe the rounded black line—here with a small loop at one end—for the nostril (of Herakles), the brown circle and dot for the iris (of Apollo); the projection of the lobe of the ear, the bordered lips with a fossette at the corner, the use of thinned glaze for whiskers and mustache, the raised black dots on a black ground for the hair, and beard of Herakles;[6] in the body, the broad frontal knee, the hooked line for the ankle, the pubic hair spreading to the thighs, the loops indicating the thigh muscles,[7] the black median line dividing the torso into two parts. The amazing certainty with which the long lines of the folds in Apollo's himation are drawn can be paralleled in the works of few other painters. The meander alternating with black squares is favored by the Kleophrades Painter; likewise the inscription καλὸς εἶ.

About 480 B.C.

RELIEF contour except for hair, which is reserved. Red for wreath, fillet, cords by which quivers are suspended, inscription. Thinned glaze for anatomical markings; hairs on lion's mane and band round edge of skin; mustache and pubes of Herakles; whiskers, circle of eye, and borders of lips of Apollo. Black dots in relief on a black ground for front hair of Apollo and hair and beard of Herakles. Traces of preliminary sketch (e.g., whole body of Apollo drawn beneath mantle).

Below A, strip of meanders alternating with saltire and black squares; below B, strip of meanders alternating with black squares. Mouth reserved on upper side; reserved band on inside of neck.

Intact except for a few chips. Two dents on Herakles where vase came in contact with a rounded object before firing. Some remains of red ocher application.

Height: 18⅝ in. (47.3 cm.).

Width: 9⅞ in. (25 cm.).

Acc. no. 13.233. Purchased in 1913, Rogers Fund. Described in M.M.A. *Bulletin,* IX (1914), pp. 233 f., fig. 1, *Handbook* (1930 ed.), p. 124, fig. 83, and *Guide* (1936 ed.), I, p. 31; illustrated in M.M.A. *Shapes* (1922 ed.), p. 7, no. 1; Richter-Milne, *Shapes and Names,* fig. 20. Attributed to the Kleophrades Painter by Beazley, *J.H.S.,* XXXVI (1916), pp. 124 f., fig. 3, *V. A.,* p. 43, *Att. V.,* p. 70, no. 15, and *Kleophrades-Maler,* pp. 13 f., 23, no. 11, pl. 29, 3 and 4 (Lindsley Hall's drawings reduced). Attribution listed by Hoppin, *Euthymides,* p. 153, and *R.-f.,* II, p. 146, no. 33. B discussed and illustrated by Richter, *A.J.A.,* XL (1936), pp. 106, 111, fig. 12.

3. Beazley, *Att. V.,* pp. 70 f., nos. 6–16.

4. Gerhard, *Trinkschalen,* pl. XXI; Beazley, *Kleophrades-Maler,* pl. 30, 1 and 7.

5. De Ridder, *Catalogue,* II, p. 311, no. 419, fig. 71; Beazley, *op. cit.,* pl. 30, 4.

6. Cf. e.g. the satyr on the amphora in Harrow; Beazley, *op. cit.,* pl. 29, 2.

7. Cf. e.g. the Minotaur on the stamnos in the British Museum; Beazley, *op. cit.,* pl. 28, 1.

BERLIN PAINTER

14 HYDRIA

Achilles and Penthesileia

Plates 16,[1] 172

KALPIS form (see p. 33); convex mouth, lipped, with upper side concave; ogee foot.

On shoulder: A long-haired warrior is striding forward, plunging his spear into an Amazon, who falls back fatally wounded. She stretches out her right hand in entreaty, while her left still holds the bow. Blood flows from her thigh which is pierced by the spear, and from another wound beneath her breast. She wears the pointed Oriental cap and a chiton pulled over her belt to form a kolpos. The warrior is nude but has greaves, a sword hanging by a baldric from his shoulder, and a helmet of the Attic type, with cheekpieces turned up; he carries a large, round shield.

The warrior is Achilles, the Amazon Penthesileia. As he strikes the fatal blow, her beauty arouses his love. The scene is a less intimate, less emotional representation of this dramatic moment than that on the famous cup in Munich;[2] though rendered in the impersonal, archaic fashion, it is grandly conceived.[3] The sweep of the falling Amazon and the self-confident stride of the warrior make a finely contrasted composition.

In Achilles the three-quarter view is suggested by the placing of the rectus abdominis muscle on one side of the trunk, though its parts are not yet foreshortened. Penthesileia's right leg and foot are shown in full front; the left leg is bent, with the lower part not indicated except for part of the foot and the frontal toes. The black dot for the iris is nearer the upper lid than the lower, to suggest that she is dying.

The picture is an early work by the Berlin Painter,[4] so called after his finest work, the amphora in Berlin with Hermes and two satyrs.[5] He was a distinguished contemporary of the Kleophrades Painter, starting his career a little before 500 and working for about forty years. More than two hundred vases have been attributed to him,[6] and of these the best belong to the first two decades of the fifth century; they include such masterpieces as the Berlin amphora, the krater with Achilles and Hektor in London,[7] and the hydria with Apollo in the Vatican.[8] His figures have a litheness and elasticity and a peculiar angular grace which make them a good foil for the more massive types of the Kleophrades Painter.

The Berlin Painter's scheme for expressing in linear patterns the complicated anatomy of the human body varied little during his long period of activity. Our Achilles and Penthesileia, one of his earliest works, shows it already fully formed. It is interesting to study it in detail.[9] The eye is long, often open at the inner end, and has a black dot for the iris; the nostril is marked by a deep, black arc; the lips are not edged, and have a fossette at the corner (Achilles); the ear has a hooked line for its inner marking; a line in thinned glaze outlines the cheek (of Achilles). The long hair (of Achilles) is yellow with black streaks in it.

1. In the drawing for pl. 16 in order that the spear may be straight its shaft crosses the body of Achilles slightly higher than on the vase.

2. Furtwängler-Reichhold, I, pl. 6.

3. Few will doubt that the love motive is present in the Munich picture; whether it is intended to be represented on our vase may be questioned. In extant classical literature the story of Achilles' love for Penthesileia does not appear until Roman times, but it is quite possible that a lost lyric mentioned it. At all events in Proklos' summary of the Aethiopis, Achilles kills Thersites because the latter had accused him of love for Penthesileia (cf. Rohde, *Gr. Roman,* p. 103, note 2; Bethe, *Homer,* II², pp. 246 f.).

4. Beazley, *J.H.S.,* XXXI (1911), pp. 276–295, *V.A.,* pp. 35–40, *J.H.S.,* XLII (1922), pp. 70–98, *Att. V.,* pp. 76–88, 469, 471, *Berliner Maler,* and *Mon. Piot,* XXXV (1935–1936), pp. 64 ff.

5. Furtwängler-Reichhold, III, pl. 159, 2; Beazley, *Berliner Maler,* pls. 1–5 and 22, 2.

6. Beazley, *op. cit.,* pp. 16–21.

7. *Ibid.,* pls. 29–31.

8. *Ibid.,* pls. 25, 26.

9. For a detailed analysis of the Berlin Painter's style cf. Beazley, *J.H.S.,* XXXI (1911), pp. 286 ff., and XLII (1922), pp. 76 ff.

Two lines indicate the chief muscles of the neck; the clavicles recurve at the inner ends and do not touch the median line; the outline and divisions of the deltoid are marked by curving lines; at the junction of the breast lines a short brown line is added forming a small triangle to indicate the depression at the bottom of the sternum; the divisions of the rectus abdominis are carefully drawn; the nipples are rosettes of dots; the serratus magnus is marked by two sets of curving lines. On the arms we note the two arcs convex to one another for the biceps and triceps, then three long lines for the muscles on the forearm (often only two); the small arc at the elbow; the projection at the wrist (Achilles' right, Amazon's left). The anatomical markings of the legs are drawn on the greaves. The profile kneecap is marked as an arc with a smaller arc below it for the head of the tibia; above are the long curves of the vasti muscles, the thigh muscles, and the depression above the great trochanter; below, the two long lines of the peroneal muscles and the curve outlining the calf. One of Achilles' feet is mostly lost, the other partly hidden by the Amazon's leg, so neither ankle is preserved; it would doubtless have been drawn in the Berlin Painter's favorite manner—by two black curves outlining the outer protuberance.

The Amazon, like most female figures by this painter, shows little anatomical detail. The frontal kneecap has the characteristic narrow form and connects with the long black line of the shinbone; the tendons of the foot are marked by straight, brown lines, the protuberances of the frontal ankle by two black arcs, the toenail by a black ovoid with a black arc above it. Her earring is a dot inside a circle. The chiton is likewise drawn in characteristic fashion, with "ladder" contour at the lower edge and with double engrailed lines at neck and sleeves; each set of stacked folds is separated from the next by a considerable space in which are curving lines in thinned glaze. This separation of one set of folds from the next points to an early date.

The Achilles may be compared with the markedly similar Achilles on the krater E 468 in the British Museum.[10] The lean bodies and patterned modeling recall the striding warriors of the west pediment of the temple at Aigina.

About 500 B.C.

RELIEF contour, except for front hair of Amazon and end of crest. Red for wounds. Thinned glaze for parts of hair, most anatomical markings (see pl. 16), Achilles' nipples, cord running round inside of shield, folds on upper part of Penthesileia's chiton and between stacked pleats on lower part; used as a wash on Achilles' sword strap, parts of his helmet, his hair, and on Penthesileia's cap. Extensive traces of preliminary sketch.

Below scene, strip of double, interlocking meanders alternating with saltire squares. Upper side of mouth reserved; on inside of neck, broad, black band; under side of foot reserved.

Graffito on upper side of mouth (see p. 221, fig. 34).

Considerably broken; put together with some pieces restored; surface of lower half of vase much injured.

Height: 14⅜ in. (36.5 cm.).
Width with handles: 14½ in. (36.8 cm.).
Width of body: 12¼ in. (31.1 cm.).

Acc. no. 10.210.19. Purchased in 1910 from the Rogers Fund. Said to be from Cività Castellana. Mentioned and illustrated in M.M.A. *Bulletin,* VI (1911), p. 34, fig. 14, and *Handbook* (1930 ed.), p. 122, fig. 79. Attributed to the Berlin Painter by Beazley, *J.H.S.,* XXXI (1911), p. 285, fig. 7, pl. IX, *V.A.,* p. 35, *Att. V.,* p. 84, no. 102, and *Berliner Maler,* pp. 12, 14 f., 20, no. 129, pl. 22,1. Beazley's attribution listed by Hoppin, *R.-f.,* I, p. 63, no. 32.

15 OINOCHOE

Lyrist and Boy

Plates 17, 177

CONTINUOUS curve from mouth to foot; trefoil mouth with broad central lobe; handle with central rib; foot spreading.

10. Beazley, *Berliner Maler,* pl. 30, 2.

A youth is playing the lyre, his left hand striking the strings, his right holding the plektron, which is attached to the bridge of the instrument by a long cord. He stands with one leg advanced as if moving with the rhythm of the music. Before him is a boy, leaning on a stick and looking up at him. The dog behind the youth is also listening and lifts a paw as if in protest. Both youth and boy wear wreaths, and the youth has a mantle hanging loosely over his arms. It is an attractive picture of what must have been a common enough scene in Athens, simply and delicately drawn.

The long-limbed figures, drawn with firm, flowing lines of uniform thickness, with a good deal of detail in thinned glaze, are clearly the work of the Berlin Painter. The composition has the easy balance and spaciousness of his work; and the drawing is in his characteristic manner. We note many of the renderings enumerated above—the rosette of dots for the youth's nipple, and the brown lines on the neck, arms, trunk, legs. We may observe especially the two brown curves at the knee and the two black curving lines at the ankle, for most painters use single curves for these forms. A youth similar to ours, wearing his mantle in the same debonair fashion, is on the amphora E 266 in the British Museum.[1] The palmette pattern above the scene does not occur elsewhere in works by the Berlin Painter, and the meanders and ornamented squares below it are not only different from those regularly used by him but drawn in a different manner.[2] Beazley therefore suggests that they were painted by someone else.

About 490–480 B.C.

RELIEF contour: on youth, for back of neck, upper part of legs, hands, plektron, lyre, here and there on mantle; for whole of boy except front of left foot, hair, and straight part of stick; for whole of dog except under part of snout. Red for wreaths, cord of plektron, and small leather thongs (kollopes[3]) on which ends of strings were wound round crossbar of lyre. Thinned glaze for anatomical markings (see pl. 17), whiskers of youth, streaks on boy's hair, collar of dog.

Band of palmettes above picture; strip of double, interlocking meanders alternating with saltire squares below; at base of handle, enclosed palmette. Under side of foot reserved.

Broken; put together with a few pieces restored.

Height: $9\frac{3}{8}$ in. (23.8 cm.).

Width: $7\frac{1}{16}$ in. (17.9 cm.).

Acc. no. 22.139.32. Purchased in 1922, Rogers Fund. Listed in *Catalogue des objets d'art antiques* (sale, Paris, June 7, 1922), pl. IV, no. 36. Mentioned in M.M.A. *Bulletin,* XX (1925), p. 129, and *Handbook* (1930 ed.), p. 122. Attributed to the Berlin Painter by Beazley, *Att. V.*, p. 86, no. 136, and *Berliner Maler,* p. 20, no. 174. Described and illustrated by Richter, *A.J.A.,* XXX (1926), pp. 38 f., fig. 6. Referred to as a work of the Berlin Painter by Poulsen, *Aus einer alten Etruskerstadt,* p. 13, note 3, p. 14, note 2. Illustrated in Richter-Milne, *Shapes and Names,* fig. 119. Drawing of boy in Richter, *Sculpture and Sculptors*[2], p. 170, fig. 484.

16 NOLAN AMPHORA

Satyrs

Plates 18, 169

ECHINUS-SHAPED mouth; disk foot; triple handles; narrow ridge between neck and body; wider one between body and foot.

(A) A satyr with a wineskin and a drinking horn is moving to the left and turning round to (B) his companion, who follows him, also carrying his drinking horn. They are evidently preparing for a bout. Each wears a wreath for the festive occasion. The ends of the wineskin are tied securely with cords, and there is a loop for suspension.

This is another work by the Berlin Painter. A comparison with nos. 14 and 15 will show strik-

1. Beazley, *Berliner Maler,* pl. 14, 1.
2. Beazley, *J.H.S.,* XXXI (1911), pp. 279, 292 f.
3. On these κόλλοπες cf. T. Reinach in Daremberg-Saglio, *s.v.* lyra, p. 1443.

ing similarities in the rendering of forms. We note the characteristic two lines on the neck, the clavicles not touching the median line (here they do not recurve at the ends), the two curved lines for the biceps and triceps with an arc at one end, the arc on the deltoid (also one on each breast), the rosettes of dots for the nipples, the brown line forming a triangle at the juncture of the breast lines, the double row of curves for the serratus magnus, the long lines on forearms and lower legs, the two arcs at the profile knee, and the two curving lines for the ankle. Typical also is the drawing of the leg in three-quarter view (in A), with an elongated patella placed obliquely at the inner side of the knee and, descending from it, a long line for the shinbone. This rendering is used again and again by this painter.[1] In this vase, as often in his work, there is only occasional relief contour (none for profiles of faces); he evidently sometimes preferred a softer effect to the precision given by the contour line.

Single figures on tall vases particularly appealed to the Berlin Painter. To give them the necessary width he generally placed large objects in outstretched hands. Satyrs with finely curving tails made specially good subjects and are accordingly popular. Ours are rather fatter varieties than the slim, elongated ones on the amphorae in Berlin[2] and Munich,[3] and are not drawn with quite the same care; but they are lively and well characterized.

About 490–480 B.C.

RELIEF contour: in A for back of neck, right shoulder, arm, and hand (except lower part of thumb), right side of trunk, left side from waist to upper leg, left hand, and lower part of left forearm; in B for parts of trunk, right arm and hand, front side of upper leg, parts of drinking horn. Red for cords of wineskin in A, wreath in B. Thinned glaze for anatomical markings. Copious traces of preliminary sketch; in it tail of satyr in B had different curve.

Beneath each figure, strip of meanders in groups of two alternating with dotted saltire squares. Inside of neck black.

Intact except for a few chips. Dent on A. Glaze greenish in places; it was rather thinly applied round the figures, so that contour stripes stand out conspicuously. Brush marks evident round handles.

Height: 12¾ in. (32.4 cm.).

Width: 7¾ in. (19.7 cm.).

Acc. no. 07.286.69. Purchased in 1907, Rogers Fund. Said to have come from Santa Maria di Capua. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 122. Attributed to the Berlin Painter by Beazley, *V.A.*, p. 37, fig. 21 (A), *Att. V.*, p. 79, no. 38, and *Berliner Maler,* p. 17, no. 50, pl. 15, 2 (drawing of A by Beazley). Attribution listed by Hoppin, *R.-f.*, I, p. 63, no. 31. Illustrated in M.M.A. *Shapes* (1922 ed.), p. 6, no. 4; Richter-Milne, *Shapes and Names,* fig. 18.

NIKOXENOS PAINTER

17 AMPHORA

Death of Priam

Plates 19, 169

NECK and body form continuous curve; mouth flaring and slightly concave; foot shaped as inverted echinus; handles cylindrical in section.

(A) Neoptolemos, spear in hand, is advancing to kill Priam, who sits on the altar of Zeus Herkeios with averted face. Hecuba, behind Priam, stretches out both arms in vain entreaty. Neoptolemos wears a chiton rolled round his waist and a mantle round his chest with ends hanging down his back. He has a Corinthian helmet, a shield, a sword hanging from his shoulder by a baldric, greaves, and thigh protectors. Priam wears a chiton and a himation; so does Hecuba.

(B) Same subject as A, with variations. Priam looks at Neoptolemos as he approaches; Neoptolemos holds his spear higher; Hecuba stands with her back to the scene, turning round toward it and lifting her arm in horror.

In spite of the stiffness of the attitudes and the

1. e.g. cf. Beazley, *Berliner Maler,* pls. 2; 7, 2; 8, 2; 9, 2; 14, 2; 16, 4; 18, 1; 19, 2; 20; 28, 2.

2. Furtwängler-Reichhold, III, pl. 159, 2; Beazley, *op. cit.,* pls. 1–5 and 22, 2.

3. Beazley, *op. cit.,* p. 16, no. 7, pl. 6.

draperies, the scenes have a certain beauty. They make us feel the pathos of Priam's death, his helplessness and resignation, perhaps better than more elaborate and skillful renderings.[1] On our amphora Priam neither shows fear nor begs for mercy; he merely puts his hand to his head as if dazed by his sufferings. We are reminded of Priam's words to Neoptolemos:

"Fierce-hearted son of Achilles strong in war,
Slay me, and pity not my misery.
I have no will to see the sun's light more,
Who have suffered woes so many and so dread.
With my sons would I die, and so forget
Anguish and horror of war."[2]

Something of this dignity of Priam in his extremity the artist has been able to convey, in spite of his many shortcomings, and also something of the ruthlessness of Neoptolemos as he advances "in murderous mood" with "his resistless lance."[2]

The paintings are by the Nikoxenos Painter,[3] so called from the inscription "Nikoxenos kalos" on an amphora, formerly in the Stroganoff collection, now in Baltimore.[4] He is one of the earliest artists of the ripe archaic period and has a peculiar, angular, somewhat ungainly style.[5] The types of his figures and the renderings of his draperies are so individual that his work is easily recognized. In the heads we may note the curious double-lobed ear; the large nose; the eye with large dot or dot and circle and straight, rather short eyebrow; the finely drawn loop for the nostril; the long, wavy locks. Particularly characteristic is the drapery, arranged in splendid patterns of straight and curving lines. There are several curious renderings. The edge of the sleeve is marked by two sets of three or four arcs, one above the other; another set of three or four arcs forms the upper edge of the chiton at the neck; the lower part of the chiton is arranged in two sets of stacked folds joined by still another group of arcs; and the off lower edge of the chiton is formed by a continuous row of single arcs. These designs occur again and again in the work of this painter, and it is hard to parallel them elsewhere. Anatomical markings in thinned glaze are used sparingly, but the same patterns are apt to recur. The regular scheme of two lines convex to each other on the upper arm and a single straight line on the forearm is slightly varied in our Neoptolemos, for in A an extra, short straight line is added on the upper arm and a curving black line on the forearm; and in B an additional line appears on both the upper and the lower arm. (For other brown markings see below.) Note also the rectangular tips of toes and fingers. Hecuba's fingers are marked merely by parallel lines, not bounded at the ends (except in one hand), recalling the detached lines in the drapery of the Stroganoff amphora. The thigh armor, rare in red-figure, appears also on other vases by this painter, and so does this form of altar with the curving top and the curious loops (in B) beneath the volutes.

In spite of such awkward renderings as the edges of sleeves and the three-quarter view of the shield drawn in two separate sections with the nearer end straight instead of curved,[6] the date can hardly be earlier than 500. The red-figured technique is fully developed—relief contour, thinned glaze for some inner markings, no in-

1. Such as those on the hydria in Naples by the Kleophrades Painter (Furtwängler-Reichhold, I, pl. 34) and on the kylix by the Brygos Painter (*ibid.*, pl. 25). For a list of representations of this subject cf. Weizsäcker in Roscher's *Lexikon, s.v.* Neoptolemos, cols. 173 ff.

2. Quintus Smyrnaeus XIII. 226–231, 221, 213 (tr. A. S. Way).

3. Beazley, *B.S.A.*, XVIII (1911–1912), p. 233, note, and XIX (1912–1913), pp. 229–247, *V.A.*, pp. 25 f., *Att. V.*, pp. 91–93, 469, and *Attic Black-Figure*, pp. 24, 48 (list of black-figured vases by this artist).

4. Klein, *Lieblingsinschriften*[2], p. 121; Beazley, *B.S.A.*, XIX (1912–1913), p. 233, figs. 3, 4; D. M. Robinson, *C.V.: Baltimore*, 2 (in preparation).

5. For an analysis of his style cf. Beazley, *op. cit.*, pp. 243–247.

6. Cf. the shield by Psiax, pl. 1.

cisions even for outline of hair, and sparing use of red.[7]

About 500 B.C.

RELIEF contour except for hair, which is reserved. Thinned glaze on Neoptolemos (A and B) for nipples and anatomical markings (serratus magnus, rectus abdominis, muscles of arms [see above], and metacarpal bones). Extensive preliminary-sketch lines.

Scene framed above by lotos buds and dots, on sides by net pattern, below by lotos buds and dots; rays at base of body. Red painted band on neck (on either side of handles), two under scene, one above and below rays, two on foot (along upper and lower edges). Upper side of mouth reserved; black band on inside of neck.

Not broken but surface badly chipped and eaten into in places especially on A.

Height: 18 in. (45.7 cm.).

Width: 11 13/16 in. (30 cm.).

Acc. no. 06.1021.99. Purchased in 1905 as part of Canessa collection, Rogers Fund. Described by Sambon, *Coll. Canessa,* p. 62, no. 227 (ill.), pl. XVI. Mentioned in M.M.A. *Handbook* (1930 ed.), pp. 114 f. Attributed by Beazley to the Nikoxenos Painter in *B.S.A.,* XVIII (1911–1912), p. 233, no. 8, and XIX (1912–1913), p. 235, no. 8, fig. 6, *V.A.,* p. 25, and *Att. V.,* p. 91, no. 3. Attribution listed by Hoppin, *R.-f.,* II, p. 233, no. 7.

ASSOCIATE OF THE NIKOXENOS PAINTER (?)

18 VOLUTE KRATER

Horsemen; Banquet

Plates 20, 171

NECK in two degrees. One handle, volute of other handle, and foot restored.

On neck: (A) Five armed horsemen are riding in single file, each carrying a long spear in his right hand. They have long hair and wear large-crested Attic helmets and cuirasses over short chitons; they hold the reins rather loosely, one in each hand, except the front horseman, who holds both reins in his left hand.

(B) Five bearded men are reclining on couches, their elbows propped against the pillows; four have bowls in their hands. The meal is over, the tables with the food have been carried out, and the libations and drinking begin. A lively conversation is going on among the guests. Each man wears a fillet and is wrapped in a mantle which leaves the right arm and chest free. The couches are not actually indicated, only the pillows.

The scenes are mere sketches, rather hastily executed, but spontaneous and lifelike. We seem to see a whole detachment of Athenian cavalry riding before us, and to assist at a lively dinner party. And the decorative effect of the two figured bands beneath the rows of palmettes is very happy.

A noteworthy feature in the drawing is the tendency toward straight or almost straight lines where other artists usually employ curving ones, for instance, the lower contour of the horse's belly, the outer contour of the closed hand, and even the outer contour of the lips, which is drawn as one very shallow arc. The line of the mouth is generally straight, often obliquely placed; the eye is sometimes open at both ends and often oblique; the chin is prominent. The lower edges of the chitons and some of the edges of the himatia are drawn as a series of single arcs.

The angular style is not unlike that of the Nikoxenos Painter;[1] and a few individual renderings, such as the absence of outer contours for some of the fingers, the use of arcs for edges of garments, occur also in works of that artist. We may compare especially his man dining and his horse on fragments of a krater from the Akropolis.[2] But the points of contact are not sufficiently numerous for an identification.

About 500 B.C.

7. Beazley, *op. cit.,* pp. 246 f.

1. Beazley first pointed this out to me.

2. Graef-Langlotz, *Ant. Vas. Akrop.,* II, pl. 56, 727; Beazley, *Att. V.,* p. 92, no. 11.

RELIEF contour except for hair, which is reserved. Red for fillets and reins.

On outside of mouth, simple meander; on upper part of neck, above scenes, row of palmettes with red centers enclosed by scrolls; at base of body, rays bounded above by red line. Top of mouth reserved.

Broken in many pieces; put together with some restorations, the most important being one handle, the volute of the other handle, the foot, and a few largish pieces in the body. Only unimportant parts missing in the figured scenes. Present handles were reconstructed in 1923, present foot (in two degrees) in 1934.

Height with handles (as restored): 20 9/16 in. (52.2 cm.).
Height without handles (as restored): 18½ in. (47 cm.).
Width with handles (as restored): 18¼ in. (46.3 cm.).
Width without handles: 14⅜ in. (36.5 cm.).

Acc. no. 21.88.74. Purchased in 1921, Rogers Fund. Mentioned in M.M.A. *Bulletin,* XVIII (1923), p. 256; published by Richter, *A.J.A.,* XXVII (1923), pp. 265 ff., figs. 3–5 (fig. 3 gives the vase with handles and foot wrongly restored). Illustrated in M.M.A. *Handbook* (1930 ed.), p. 143, fig. 97 (with foot wrongly restored). The two figured bands illustrated in McClees, *Daily Life* (1933 ed.), p. 73, headpiece, and p. 103, headpiece.

EUCHARIDES PAINTER

19 AMPHORA

Apollo and Artemis; Athlete and Trainer

Plates 21,[1] 22,[2] 169

NECK and body form continuous curve; mouth flaring; foot shaped as an inverted echinus; handles cylindrical in section.

(A) Apollo and Artemis on either side of their altar. Apollo, wearing a long chiton, a himation, and a wreath, is playing the lyre; his left hand is in the retaining band, his right holds the plektron tied to the lyre by a cord. Artemis holds up a lighted torch and picks up a fold of her dress. She wears a long chiton with deep kolpos and a himation, the ends of which fall shawl-fashion over her shoulders, also disk earrings, a necklace, a diadem, and perhaps a fillet (see below).

(B) Young athlete with his trainer. The athlete is nude and holds out a strigil, his head turned as if to look at it. The trainer, clothed in a himation, grasps a long rod and pegs for marking the ground.[3]

The scenes are by the Eucharides Painter,[4] named after the stamnos in Copenhagen inscribed Ευχαριδες καλος.[5] He must have been a pupil of the Nikoxenos Painter, for a number of renderings of details are identical in both artists' works and unusual elsewhere.[6] About forty works have been attributed to him, painted chiefly on large vases. His virile, heavy, somewhat angular figures have a monumental character which is enhanced by the ample spacing. Characteristic forms on our amphora are the long, narrow eye; the forehead-nose line slightly convex to the face, with an arc for the lower contour of the nose; the long, straight line for the mouth; the line of the chin continued to form the inner outline of the lower lip; the large single arc for the lobe of the ear (elsewhere sometimes double as in the Nikoxenos Painter's work); the single line in thinned glaze for the chief muscle of the neck; the two black curves concave to the chest, with brown lines beneath, for the clavicles; the small brown circle for the male nipple in front view; the separate black arc for the female nipple in profile; the short black line below the juncture of the breast lines; the

1. In the drawing for pl. 21, the torch was reconstructed at the top from uncertain traces and the hair of Apollo and Artemis is indicated by uneven gray washes to suggest the present condition, the traces of the wreath and fillet being on the reserved parts only.

2. On the photograph reproduced in pl. 22 the anatomical markings in thinned glaze were reinforced.

3. Cf. Gardiner, *Athletic Sports,* p. 298; also the kylix by the Briseis Painter in Hamburg (Ballheimer, *Gr. Vasen in Hamburg,* pp. 30 ff., no. 8).

4. Beazley, *B.S.A.,* XVIII (1911–1912), pp. 217 ff., *V.A.,* pp. 45–47, and *Att. V.,* pp. 93 ff., 470.

5. Beazley, *B.S.A.,* XVIII (1911–1912), pl. X; Blinkenberg-Johansen, *C.V.: Copenhague,* 3, III, I, pl. 134.

6. Beazley gives a detailed analysis of the style of the Eucharides Painter in *B.S.A.,* XVIII (1911–1912), pp. 228 ff., and a list of the points which connect him with the Nikoxenos Painter in *op. cit.,* XIX (1912–1913), pp. 245 f.

two bold, interlocking curving lines for the profile hip; the brown line for the ankle; the oblique lines for the toes; the long, narrow thumb with the lower joint marked by a separate arc convex to the palm; the lines of small arcs for the contours of sleeves, kolpos, and lower edge of chiton; the three bounding lines for the upper edge of the chiton at the neck.

The figures on our vase may be compared especially with those on the stamnos in Copenhagen. There is, in fact, a good deal of repetition in this painter's work both in attitudes and in draperies.

About 490 B.C.

RELIEF contour except for reserved outlines of hair and portions of Apollo's and trainer's himatia. Red for retaining band of Apollo's lyre (the end of the band hangs down, its loosened strands appearing on left horn of altar[7]), cord by which plektron is attached to lyre, flame of torch, Apollo's wreath (only slight traces remain), and fillet (?) of Artemis (only a speck here and there preserved). Thinned glaze for whiskers of Apollo and athlete, long locks of Apollo and Artemis, folds of upper part of Artemis' chiton (now indistinct), her necklace; some anatomical markings (see pl. 21). Numerous preliminary-sketch lines in B.

Beneath each scene, strip of crossing meanders in groups of two or three alternating with saltire squares which touch the bounding lines above and below alternately.

Graffiti on foot (see p. 221, fig. 34).

Broken in several pieces; put together with insignificant restorations. Surface of body of athlete has suffered. Black glaze has disintegrated, especially on A; in places on mouth and handle it has come off showing red beneath (see p. xxxviii). Glaze for background of figures was applied too thinly and thick contour stripes stand out by contrast. Brush marks plainly visible. Remains of ocher application in A. Here and there on black background, impress of a textile (perhaps garment of painter).

7. Hardly here extra strings, which would presumably have been indicated by relief lines, like the strings on the lyre; cf. p. 94, note 2.

Height: 18½ in. (47 cm.).

Width: 12 5/16 in. (31.3 cm.).

Acc. no. 07.286.78. Purchased in 1907, Rogers Fund. Said to be from Agrigento. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 126; McClees, *Daily Life* (1933 ed.), p. 4. Attributed to the Eucharides Painter by Beazley, *V.A.*, p. 46, fig. 27 (drawing of athlete in B), and *Att. V.*, p. 93, no. 1. Attribution listed by Hoppin, *R.-f.*, I, p. 358, no. 13. Illustrated in Richter-Milne, *Shapes and Names*, fig. 5.

MYSON

20 COLUMN KRATER

Dionysos; Youth

Plates 23, 170

FOOT in two degrees, both of convex outline; upper side of mouth slightly convex.

(A) Dionysos holds a cup (kantharos) and a large vine branch and walks to right, turning round as he goes. He wears a long chiton and a himation and a wreath in his hair.

(B) A wreathed youth balances a cup (skyphos) on the palm of his hand and grasps a knotted stick. He is evidently on his way home from a banquet.

The scenes are by Myson,[1] whose signature as painter and potter (Μυσον εγραφσεν καποιεσεν) is preserved on a fragmentary column krater in Athens.[2] His figures are long-limbed and rather affected, not so strong and vigorous as those of his contemporary the Eucharides Painter, but more graceful. Instead of standing solidly on the ground they move about as if in a rhythmic dance, often looking back and down over their shoulders. Myson's style marks the beginning of the mannerist movement carried on by the Pan Painter and others (see p. 91). His favorite shape is the column krater, and he often confines himself to single figures; but he was capable of

1. Beazley, *V.A.*, pp. 48–52, *Att. V.*, pp. 97–99, and *V. Pol.*, p. 16.

2. Graef-Langlotz, *Ant. Vas. Akrop.*, II, pl. 72, 806.

such impressive works as the burning of Croesus on the amphora in the Louvre and the release of Aithra on the krater in the British Museum.

Characteristic renderings are the long, narrow eye, often open at one or both corners and with lids strongly curving; the ear formed by interlocking arcs; the row of delicate dots edging the hair at forehead and temples; the separate short line at the juncture of the breast lines; the two or three bounding lines at the neck and sleeves of the chiton; the firm, long lines for the folds of the himatia.

We may compare our Dionysos with a similar Dionysos by Myson on the krater in Würzburg,[3] the youth with several similar youths on the backs of his column kraters, some, like ours, holding a skyphos by the bottom, not the handle.

About 500 B.C.

RELIEF contour for A, except hair, which is reserved; not for B. Red for wreaths, leaves and bunches of grapes of vine branch. Thinned glaze for a few chiton folds on right shoulder of Dionysos.

On neck above A, inverted lotos buds and dots; at base of body, rays; below scenes, two red painted bands encircling vase; single red bands round outer and inner edges of mouth, above rays, and along edge of upper degree of foot.

One handle restored. Surface considerably chipped and worn in places, fortunately not on figures. Two drops of black glaze fell on Dionysos from too full a brush. Remains of red ocher application, especially in B.

Height: 14⅛ in. (35.9 cm.).

Diameter of mouth: 12 in. (30.5 cm.).

Width with handles: 13 9/16 in. (34.5 cm.).

Acc. no. 07.286.73. Purchased in 1907, Rogers Fund. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 125. Attributed to Myson by Beazley, *V.A.*, p. 48, fig. 29, p. 49, no. 6, and *Att. V.*, p. 98, no. 8. Attribution listed by Hoppin, *R.-f.*, II, p. 208, no. 13. Compared with krater in Philadelphia by Dohan, *Mus. Jour.*, XXIII (1932), p. 32, note 12. Illustrated in Richter-Milne, *Shapes and Names*, p. 26.

3. Langlotz, *Vasen, Würzburg*, pl. 193, 526.

FOLLOWER OF MYSON

21 COLUMN KRATER

Youths

Plates 23, 170

FOOT in two degrees, both of convex outline; upper side of mouth slightly convex.

(A) A youth carries a wreathed amphora and a cup (kylix), each by a handle; he is bringing the wine for the party. His cloak is draped shawl-fashion round his shoulders. The rectus abdominis muscle is drawn in thinned glaze on one side of the otherwise frontal torso.

(B) A youth carrying his cup (skyphos) and a fillet. He is evidently a member of the same party.

This is perhaps another, somewhat later, work by Myson.[1] The style is manneristic, and the figure in A closely resembles a youth with amphora and skyphos on a fragment in Cracow[2] (note, besides the obvious general likeness in pose, drapery, and subject, the similar renderings of the rectus abdominis, of the wreath, of the pointed bottom of the amphora, and of the little arcs on the arms suggesting the farther side of the mantle). If the Cracow piece is indeed by Myson, as surmised by Beazley, it would, as he says, naturally carry our krater with it. But, in spite of the close general resemblance to Myson's works, the forms—in both the Cracow and the New York figures—are not sufficiently typical of him to make the attribution certain. It is more probable that both are by a follower of Myson.

About 480 B.C.

RELIEF contour: in A except for hair, which is reserved; in B only for forehead-nose line and part of neck. Red for wreaths of youths. Thinned glaze for markings of muscles and for fillet in B.

On neck above A, inverted lotos buds and dots; at base of body, rays; below scene, two red painted bands encircling vase; single red bands round outer

1. Beazley, *V. Pol.*, p. 16.
2. *Ibid.*, pl. 7, 1.

and inner edges of mouth, above rays, and round edge of upper part of foot.

Intact except for a few chips on edge of mouth. Slanting circle round lower part of body due to stacking in kiln (see p. xlii).

Height: 15⅛ in. (38.4 cm.).
Width with handles: 13⅝ in. (34.6 cm.).
Diameter of mouth: 12 1/16 in. (30.6 cm.).

Acc. no. 21.88.82. Purchased in 1921, Rogers Fund. Described in M.M.A. *Bulletin,* XVIII (1923), pp. 254 f., fig. 7. Attributed by Beazley to the mannerist group in *Att. V.,* p. 250, no. 37, and tentatively to Myson in *V. Pol.,* p. 16, pl. 7, 2. Illustrated in Richter-Milne, *Shapes and Names,* p. 5.

GERAS PAINTER

22 PELIKE

Dionysos; Satyr

Plates 22, 173

TORUS mouth; disk foot; handles convex.

(A) Dionysos is leaning on a knotted stick and holding his ivy branch and cup (kantharos); he is waiting to have the latter filled by (B) a satyr who is hurrying to him with a jug and a full wineskin. Dionysos wears chiton, himation, shoes, and a wreath. The chiton is decorated with crosses where it shows below the himation. The satyr's chest is drawn in three-quarter view. Inscribed, above the cup, KALOS.

The paintings are by the Geras Painter,[1] the artist of the Louvre pelike G 234 with the remarkable picture of Herakles clubbing Geras (Old Age).[2] Most of his extant works are pelikai with one or two figures on either side, often of unusual subjects and in a somewhat peculiar style. His tall, lean figures are generally in rather stiff attitudes but have a pleasing vivacity. Ours are typical products. The hurrying satyr, especially, is full of life.

Characteristic renderings are the obliquely placed eye, the pointed nose, the straight, parallel lines for the chiton folds. The long, outstretched little finger of our Dionysos occurs again in other works by this painter,[3] and so does the curious horizontal line at the ankle of our satyr.[4] The head of our Dionysos may be compared with Aktaion's on the pelike in the Louvre,[5] our satyr with that on the pelike in the Cabinet des Médailles.[6]

About 480 B.C.

RELIEF contour: in A except for hair, kantharos, ivy branch, and stick; in B only for face, right hand, and portions of tail and of left leg and arm. Red for wreath and inscription. Thinned glaze for line on kantharos.

Under each figure, reserved band; broad, glazed band (turned red in firing) on inside of neck; under side of foot reserved.

Unbroken, but surface is considerably chipped and scratched.

Height: 11¼ in. (28.5 cm.).
Width: 7⅞ in. (20 cm.).

Acc. no. G.R. 578. Purchased in 1901, Rogers Fund. Said to be from Magna Graecia. Listed in De Morgan Sale Catalogue, pp. 36 f., no. 180. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 125. Attributed to the Geras Painter by Beazley, *V.A.,* p. 56, and *Att. V.,* p. 109, no. 5. Attribution listed by Hoppin, *R.-f.,* I, p. 466, no. 5. Illustrated in Richter-Milne, *Shapes and Names,* fig. 36.

ARGOS PAINTER

23 PELIKE

Woman with Mirror; Man

Plates 24, 173

TORUS lip; handles convex; disk foot; ridge between body and foot.

(A) A woman is dressed to go out, wearing her chiton, himation, sakkos, and shoes, and she gives a last look at herself in the mirror. On the

1. Beazley, *Att. V.,* pp. 109 f.
2. Pfuhl, *Malerei,* III, fig. 493; Giraudon photograph 17297.
3. For instance on the arming Dionysos of the pelike in the Cabinet des Médailles, no. 391 (Froehner, *Musées de France,* pl. 8, Giraudon photograph 8077), the Zeus on the pelike G 224 in the Louvre (Pottier, *Vas. ant. du Louvre,* III, pl. 130), and the Artemis on the volute krater 2382 in Munich.
4. For instance on the Herakles of the pelike no. 415 in the Cabinet des Médailles (de Ridder, *Catalogue,* II, p. 306, fig. 69) and the youth of the pelike in Athens 1176.
5. Pottier, *op. cit.,* pl. 130, G 224.
6. De Ridder, *op. cit.,* no. 391.

floor is her wool basket, decorated with a meander pattern.

(B) A man is standing with hands outstretched, gesticulating in conversation with the woman. He too wears chiton, himation, and shoes.

By the Argos Painter,[1] named after the stamnos with the death of Argos in Vienna.[2] His style is allied to that of the Geras Painter. Only a few works—on stamnoi and pelikai—have been attributed to him. We may compare our woman especially with the Nike on the fragment 2166 in Berlin with similar rendering of hair, sakkos, chiton sleeves. He is fond of the so-called krobylos[3] fashion in hair for both men and women.

About 480 B.C.

RELIEF contour: in A for mirror, upper line of basket, and parts of woman's arms, drapery, and shoes; in B surface not well enough preserved for determination. Thinned glaze for markings on wool basket.

Reserved band beneath each figure; black band on inside of neck.

Graffito on foot (see p. 221, fig. 34).

Not broken, but surface has suffered; on A it is freckled with black, on B the relief lines have largely disappeared and the face is almost entirely gone.

Height: 10⅞ in. (27.6 cm.).

Width: 8⅜ in. (21.3 cm.).

Acc. no. G.R. 580. Purchased in 1896. Attributed to the Argos Painter by Beazley, *Att. V.,* p. 111, no. 8. Analyzed as an example of dynamic symmetry by Hambidge, *Dyn. Sym.: Gr. Vase,* pp. 92 f., fig. 3.

HARROW PAINTER

24 UPPER PART OF AN OINOCHOE

Satyr

Plate 33

SHOULDER of jug was set off from body.

A satyr in the palaestra. One hand is on his hip, with the other he grasps a pair of jumping weights; the tips of his fingers can be seen through the hole. On the ground lie a diskos with an owl as emblem[1] and a pickax used for loosening the soil in the palaestra. On either side, the inscription KALOS followed by meaningless letters.

The execution of our figure is not particularly careful, but it has an individual, almost comical touch which gives it charm, and the accessories play a happy part in the composition. It is a work by the Harrow Painter,[2] so named after the attractive oinochoe at Harrow with a boy and hoop.[3] Most of his preserved work is on larger vases—amphorae, column kraters, and pelikai. Though by no means an outstanding artist, he has left us some pretty pictures, especially on his few smaller pots.

The stance of our satyr is similar to that of the boy in Harrow—the head turned back, the body almost frontal, the right leg in profile; but whereas the boy's left leg is in full front, that of the satyr is foreshortened, with the kneecap drawn on one side and the shinbone traveling obliquely down (see p. 29). Common renderings on these two vases are also the half-open, somewhat pouting lips; the small curve for the nostril; the black line recurving at the inner end for the clavicle; the indication of the divisions of the rectus abdominis in thinned glaze with the lower outline in black; the slightly curving line for the ankle.

About 480 B.C.

RELIEF contour for parts of trunk and of legs, big toe of right foot, under side of left forearm, halteres. Red (applied clay) for wreath and inscriptions. Thinned glaze for markings of rectus abdominis and serratus magnus (on left side only). Extensive traces of preliminary sketch, showing more anatomi-

1. Beazley, *Att. V.,* pp. 110 f.
2. *Annali,* XXXVII (1865), pl. I–K.
3. On the krobylos see Bremer, *Haartracht,* pp. 50 ff.

1. For a list of diskoi with owls cf. Beazley, *J.H.S.,* XXVIII (1908), p. 316.
2. Beazley, *op. cit.,* XXXVI (1916), pp. 128–133, *V.A.,* p. 56, and *Att. V.,* pp. 118–121, 471.
3. Beazley, *J.H.S.,* XXXVI (1916), p. 133, fig. 6, pl. VII, 2.

cal markings than were executed in glaze (including serratus magnus on right side).

Below scene, remains of tongue pattern.

Body of vase made in separate piece from shoulder and neck (juncture clearly visible on inside).

Height: 3¼ in. (8.2 cm.).

Width: 4⅛ in. (10.5 cm.).

Acc. no. 12.229.13. Purchased in 1912, Rogers Fund. The fragment has been known for a long time, for it was published in 1837 (with a drawing) by Stackelberg, *Graeber der Hellenen,* pp. 20 f., pl. XXIV, 5; it is there stated to have come from Athens and to belong to the Fauvel collection. Mentioned in M.M.A. *Bulletin,* VIII (1913), p. 157, and *Handbook* (1930 ed.), p. 124. Attributed to the Harrow Painter by Beazley, *J.H.S.,* XXXVI (1916), pp. 129, 133, no. 37, pl. VII, 1, *V.A.,* p. 56, and *Att. V.,* p. 121, no. 49. Attribution listed by Hoppin, *R.-f.,* II, p. 5, no. 16.

SYLEUS PAINTER

25 AMPHORA

Youths

Plates 25, 26, 169

PANATHENAIC form.

(A) A youth is carrying a wide, shallow bowl on his shoulder and holding out branches; (B) another youth, also with a branch, is raising his hand. Each wears a wreath and a himation.

The interpretation of the scenes depends on whether the bowl in A is intended for a σκάφη—which was carried by metics at the Panathenaia[1]—or an ordinary λέβης. If it is a σκάφη the scene must be ritual like those on the kylikes by the Pan Painter in the Villa Giulia[2] and at Oxford,[3] where also occur flat bowls (Oxford), branches, and the gesture of the raised hand (Villa Giulia). But our bowl, though flattish, is rather deeper than that on the Oxford kylix and that carried in procession by the skaphephoroi of the Parthenon. It may therefore be a prize lebes,[4] in which case the youth carrying it would be a victorious athlete, and his companion—on the other side of the vase—may be cheering his success or giving thanks for a victory of his own (for branches were also given as prizes, see no. 105). We may then compare as related representations the two youths on the Panathenaic amphora in Munich,[5] one carrying a prize amphora on his shoulder, the other holding a branch and a votive tablet.

The decorations are by the Syleus Painter,[6] so called after the stamnos in Copenhagen with Herakles and Syleus.[7] He was a conscientious and able artist, fond of large, rather heavy figures, in statuesque poses, resembling somewhat those of the Copenhagen and Syriskos Painters. His heads are characterized by low foreheads, slightly open lips, heavy chins, and thick necks. A fringe of short hairs generally surrounds the forehead and neck. There is a fondness for the gesture of the open hand held out. The feet are often clumsy and not much articulated. The long lines of the draperies are drawn with magnificent sureness. The simple meander is a favorite pattern.

Figures similar to our youths, wrapped in mantles, often occur in the Syleus Painter's works, for instance on the amphora in Würzburg.[8]

About 480–470 B.C.

RELIEF contour only for inner side of left forearm and upper line of right hand in A; for lower part of chin, right forearm and forefinger in B. Red on white for branches and wreaths. Thinned glaze for anatomical markings (see pls. 25, 26).

Beneath each figure, strip of simple meanders; on

1. Deubner, *Att. Feste,* p. 28.

2. Deubner, *op. cit.,* p. 147, pl. 23, 1; Beazley, *Pan-Maler,* p. 26, no. 76, pl. 6, 5.

3. Beazley, *C.V.: Oxford,* 1, III, I, pls. II, 9, VII, 3 and 4, and pp. 6 f., where the subject is discussed. Professor Deubner (in a letter) suggests that our youths are skaphephoroi from a procession (cf. Suidas, *s.v.* ἀσκοφορεῖν, and Photius, *s.v.* συστομώτερον σκάφης).

4. Bowls were used as prizes; cf. de Ridder in Daremberg-Saglio, *s.v.* lebes, p. 1001; Walters, *Cat. of Bronzes,* no. 257.

5. No. 2315; Benndorf, *Gr. u. sic. Vasenbilder,* pl. IX; Beazley, *Att. V.,* p. 224, no. 2.

6. Beazley, *V.A.,* pp. 66 f., and *Att. V.,* pp. 160–162, 473.

7. *Mon. dell' Inst.,* XI (1879–1883), pl. L; Blinkenberg-Johansen, *C.V.: Copenhague,* 3, III, I, pl. 135.

8. Langlotz, *Vasen, Würzburg,* pl. 177.

each side of neck, double palmette and lotos ornament with tongues below; at base of body, rays; red painted lines on outer edge of mouth, on ridge above tongues, above rays, on upper edge of foot; broad black band on inside of mouth.

Broken in a number of pieces; put together with some restorations at junctures. Glaze on background very thin in places and reddish in spots. Marks of brush with which glaze was applied clearly visible. Glaze has come off in places showing red beneath (see p. xxxviii). Rifts in glaze.

Height: 17 9/16 in. (44.6 cm.).

Width: 11 7/16 in. (29 cm.).

Diameter of mouth: 6 1/4 in. (15.9 cm.).

Acc. no. 20.244. Purchased in 1920 (from a private collector in the south of France, who said his father bought it in Naples in 1837, together with nos. 53 [q.v.], 66), Rogers Fund. Published by Richter, *A.J.A.*, XXVII (1923), pp. 269–271, figs. 6–8. Mentioned in M.M.A. *Bulletin,* XVIII (1923), pp. 253 ff., and *Handbook* (1930 ed.), p. 126; McClees, *Daily Life* (1933 ed.), p. 30. Attributed to the Syleus Painter by Beazley, *Att. V.*, p. 161, no. 6; subject referred to by him in *C.V.: Oxford,* 1, p. 6. Illustrated in Richter-Milne, *Shapes and Names,* fig. 25.

26 HYDRIA

Youth and Boy

Plates 27, 172

KALPIS form (see p. 33). Disk foot.

A youth is leaning on a stick and holding out his right hand in an animated gesture to a boy who stands before him. Both wear himatia. The youth has a wreath on his head, the boy a fillet with a projection in front.[1] Between them, the inscription ΚΑLΟΣ Η ΠΑΣ (for ΗΟ ΠΑΙΣ), "the boy is handsome."

This is another work by the Syleus Painter, markedly similar in style to no. 25. The iris is here indicated by a circle and dot instead of by a black dot, both renderings being common with this artist. The rectus abdominis is drawn without the attachment to the thorax (as in the Theseus in Brussels[2]); the near clavicle is omitted (as in the trainer in Würzburg[3]).

About 480–470 B.C.

RELIEF contour only for youth's right arm (not hand) and parts of stick. Red for youth's wreath, boy's fillet, and inscription. Thinned glaze for whiskers, nipple, and markings of muscles on youth (see pl. 27); horizontal line on right leg is probably accidental. A few traces of preliminary sketch.

Beneath scene, strip of simple meanders alternating with crossed squares; on each side of horizontal handles and below vertical one, palmette with scrolls; on edge of mouth, egg and dot pattern.

Broken in a number of pieces; put together with some restorations, including nearly all of neck and most of lip. Surface worn in places, for instance at neck of youth. Glaze, thinly applied, has turned greenish and reddish in spots; marks of brush and parts of contour stripes clearly visible.

Height (as restored): 14 3/16 in. (36 cm.).

Width with handles: 14 11/16 in. (37.2 cm.).

Width without handles: 11 15/16 in. (30.3 cm.).

Acc. no. 11.212.7. Purchased in 1911, Rogers Fund. Said to be from Bolsena. Mentioned in M.M.A. *Bulletin,* VII (1912), p. 97, and *Handbook* (1930 ed.), p. 126. Described by Richter, *A.J.A.*, XXVII (1923), p. 272, fig. 9. Attributed to the Syleus Painter by Beazley, *V.A.*, p. 66, no. 4, and *Att. V.*, p. 162, no. 19. Attribution listed by Hoppin, *R.-f.*, II, p. 438, no. 7.

27 HYDRIA

Herakles and the Nemean Lion

Plate 24

KALPIS form (see p. 33).

Herakles has thrown himself on the Nemean lion and appears to be wrestling with it; he holds it tight with both arms, one hand on its belly, the other on its foreleg. The lion roars with pain; stems its right foreleg against Herakles' shoulder, its left hind leg against his head; and lashes its tail. The tree in the background indicates the valley of Nemea.

1. For a discussion of this type of fillet see p. 128, note 12.

2. Mayence, *C.V.: Bruxelles,* 1, III, I *c,* pl. 9 a.

3. Langlotz, *Vasen, Würzburg,* pl. 177.

The composition is that regularly used for this subject in the last third of the sixth century for late black-figured and early red-figured vases.[1]

An early work by the Syleus Painter. It was formerly attributed to the Painter of the Würzburg Athena,[2] but Beazley now believes that the vases which he assigned to that painter represent the youthful phase of the Syleus Painter. The vases in these two groups are certainly remarkably similar in style. Our picture shows the Syleus Painter's early bent for stylization—in the lion's head and the patterned drawing of its legs. The lion may be compared with the one used as a design for the shield of the Athena in Würzburg.[3]

About 490 B.C.

RELIEF contour only for Herakles' hand, abdomen, and for parts of lion. Red for lion's tongue, leaves of tree. Thinned glaze for some anatomical markings, outline of cheek, parts of dots and of zigzag contour of lion's mane.

Below scene, net pattern. Mouth reserved, also outer side of upper part of foot; black band inside neck.

Broken in many pieces; put together with some restorations, including part of mouth.

Height: 14⅝ in. (37.1 cm.).

Width with handles: 13 11/16 in. (34.8 cm.).

Width of body: 11½ in. (29.2 cm.).

Acc. no. 21.88.1. Purchased in 1921, Rogers Fund. From Singleton Abbey. Described in Singleton Abbey Sale Catalogue, no. 709, pl. at p. 49. Mentioned in M.M.A. *Bulletin,* XVIII (1923), p. 256. Attributed to the Painter of the Würzburg Athena by Beazley, *Att. V.,* p. 113, no. 9.

1. Furtwängler in Roscher's *Lexikon, s.v.* Herakles, col. 2197.
2. Beazley, *Att. V.,* pp. 112 f.
3. Langlotz, *Vasen, Würzburg,* p. 99, no. 501, pls. 167, 168.

B. PAINTERS WHO DECORATED CHIEFLY SMALLER VASES

DUTUIT PAINTER

28 LEKYTHOS

Nike

Plates 28, 175

ECHINUS mouth; disk foot.

A Nike is flying to the right, holding an incense burner in one hand, in the other a fold of her garment. She wears a chiton, a himation, a sakkos, a necklace with pendant, and a spiral bracelet on each of her wrists. The incense burner has its perforated cover on.[1] The only attempt at foreshortening is in the right foot, of which the heel is drawn in profile and joined to frontal toes. The farther edge of the chiton is drawn in front of instead of behind the feet. Her right hand has six fingers and her right foot six toes.

The picture of this dainty Nike with her angular grace is very engaging. The gliding motion of her flight is well conveyed and the composition beautifully harmonious. It is the work of the Dutuit Painter,[2] by whom we have a number of charming pictures on smaller vases, among them the winged Artemis caressing a fawn on an oinochoe from the Dutuit collection in the Petit Palais, Paris. Among the minor artists of this period he stands out as a singularly gracious personality.

A Nike similar to ours, also by this painter, occurs on a hydria in the British Museum.[3] Her flight is indicated in the same manner, the forward leg forming an obtuse angle, the feet picked up in dainty fashion, the arms outstretched. We may compare also the delicate little Nike on the amphora in the Louvre.[4]

1. For this form of metal incense burner prevalent on late black-figured, early red-figured, and ripe archaic vases cf. Wigand, *Bonner Jahrb.,* CXXII (1912), pp. 46–49.
2. Beazley, *J.H.S.,* XXXIII (1913), pp. 106–110, *V.A.,* p. 69, and *Att. V.,* pp. 127 f.
3. E 179; *J.H.S.,* XXXIII (1913), pl. XII.
4. G 137; Pottier, *Vas. ant. du Louvre,* III, pl. 115.

As renderings typical of the Dutuit Painter[5] we note in our figure the long, narrow eye open at both ends and with the lower lid almost straight (here the iris is at the inner end but usually it is in the middle); the pointed nose without indication of the nostril line; the slightly open mouth; the loop marking the ankle. The line of arcs along the lower edge of the garment occurs in a number of other works by this painter, and occasionally also arcs bounding the sleeves, though for the latter two straight lines are commoner. His female figures generally wear sakkoi, often similar to that of our Nike, and he is fond of ornamenting their garments with dots. His favorite patterns are strips of meanders in groups of two alternating with squares which touch the bounding lines above and below alternately, as in our picture.

About 490 B.C.

RELIEF contour except for hair, which is reserved, and ends of feathers. Red for bracelets. Thinned glaze for upper part of chiton and dotted zigzag ornament on lower part, small feathers on upper parts of wings and wavy lines on lower, short hairs bordering face and chignon, line on sakkos, necklace.

On shoulder, three palmettes, four buds, and scrolls, below tongues. Upper side of mouth reserved; also outer and under sides of foot; inside of mouth black.

Broken in a number of pieces; put together with only chips missing. Below incense burner, shallow dent with glaze adhering from another vase which touched it in kiln; just below dent, glaze of vase has turned red.

Height: 14⅝ in. (37.1 cm.).

Width: 5 in. (12.7 cm.).

Acc. no. 13.227.16. Purchased in 1913, Rogers Fund. Mentioned in M.M.A. *Bulletin,* IX (1914), p. 234, fig. 2, and *Handbook* (1930 ed.), p. 125; McClees, *Daily Life* (1933 ed.), p. 5. Attributed to the Dutuit Painter by Beazley, *V.A.,* p. 69, and *Att. V.,* p. 128, no. 14. Attribution listed by Hoppin, *R.-f.,* I, p. 293, no. 9.

5. For a detailed analysis of this painter's work cf. Beazley, *J.H.S.,* XXXIII (1913), p. 110.

TITHONOS PAINTER

29 LEKYTHOS

Athena

Plates 29, 175

CYLINDRICAL body; disk foot; two tooled lines between body and foot.

Athena is standing in full array, holding her spear (the butt end down) and an Attic helmet with large crest, cheekpieces, and peak decorated with a fringe of hair. She wears a peplos with overfold and handsomely decorated borders and over it the aegis with the head of Medusa in the center, also a diadem (with leaves along the top), spiral bracelets, and disk earrings with pendants.

A work by the Tithonos Painter,[1] who decorated the Nolan amphora with Eos and Tithonos in Boston.[2] The vases so far attributed to him consist almost entirely of Nolan amphorae and lekythoi, most of them decorated with a single figure. His style resembles that of the Berlin Painter but has not the latter's grace or ethereal charm. This Athena is one of his better works. The stately attitude gives it distinction.

Renderings characteristic of this artist are the black dot for the iris; the large nose, with short, almost straight line for the nostril; the protruding underlip and fossette at the corner of the mouth; the lips without relief contour; the rather heavy chin; the two lines, one curved, one straight, for the ankle;[3] the long hair falling down the back with separate wavy strands on the shoulder. We may note also the fine plasticity of the folds; the ornamented borders; the spiral bracelets marked in heavy red. Similar diadems with leaves appear on the Eos in Boston and on several other works by this painter.

1. Beazley, *V.A.,* pp. 69 f., and *Att. V.,* pp. 128, 129, 471; Sieveking, *Sammlung Loeb: Bronzen, Terrakotten, Vasen,* p. 65, pl. 53, 1 (a stamnos attributed to the Tithonos Painter by Beazley).

2. No. 03.816.

3. For variants cf. the lekythos in Syracuse (*Mon. Linc.,* XVII [1906], pl. XXXIII, 2) and the Nolan amphora in the Louvre (Lenormant-de Witte, *Élite Cér.,* III, pl. XXIII).

About 480 B.C.

RELIEF contour for forehead, nose, chin, and parts of arms, drapery, feet, and crest; for spear (except butt end). Red for bracelets. Thinned glaze for markings on stephane, long locks, and dots on aegis; front hair drawn in wavy lines on background of thinned glaze. Extensive traces of preliminary sketch.

Under scene, strip of double, interlocking meanders in groups of two alternating with squares crossed and dotted; at juncture of shoulder and neck, tongues. Upper side of mouth reserved; also outside of foot.

Broken in a number of pieces; put together with slight restorations.

Height: 13¾ in. (34.9 cm.).

Width: 4⅝ in. (11.8 cm.).

Acc. no. 27.122.6. Purchased in 1927, Fletcher Fund. Mentioned in M.M.A. *Bulletin,* XXIII (1928), pp. 107 f., fig. 5, where Beazley's attribution to the Tithonos Painter is cited.

30 LEKYTHOS

Hermes

Plates 29, 175

CYLINDRICAL body; disk foot; two tooled lines between body and foot.

Hermes runs rapidly to the left, grasping his kerykeion. He wears a chlamys over a short chiton, winged boots,[1] and a wreath; his hat (petasos) is hanging round his neck by strings tied in front.

Another work by the Tithonos Painter, ably composed. We note his characteristic renderings of the eye, nose, lips, of the long hair and separate locks, of the plastic folds of the chlamys. Typical also is the single curve for the inner marking of the ear. A similar chiton with parallel, straight lines in thinned glaze and wavy edges is worn by the warrior of the lekythos in Syracuse.[2] The unusual ivy pattern below the design occurs also on the lekythos with a flying Nike in Gela.[3]

1. This type of boot, which is slit at the top to facilitate pulling it on, has been identified with the Greek ἐνδρομίς (cf. Erbacher, *Gr. Schuhwerk,* pp. 53 ff.; Amelung in Pauly-Wissowa, V, *s.v.* ἐνδρομίς, cols. 2555 f.).

2. *Mon. Linc.,* XVII (1906), pl. XXXIII, 2.

3. Benndorf, *Gr. u. sic. Vasenbilder,* pl. XLVII, 2.

About 480–470 B.C.

RELIEF contour for petasos, right arm (not hand), right leg (not foot), some parts of chlamys. Red for wreath, strings of petasos, strings of shoes. Thinned glaze for folds of chiton, anatomical markings on arms and legs, front part of hair, beard, parts of locks, dots on boots, circle on petasos.

Under scene, strip of ivy leaves and dots; tongues at juncture of shoulder and neck. Upper side of mouth reserved; also outside of foot.

Lower part of vase was broken in several pieces and has been put together with slight restorations.

Height: 13⅜ in. (34 cm.).

Width: 4½ in. (11.4 cm.).

Acc. no. 25.78.2. Purchased in 1925, Fletcher Fund. Mentioned in M.M.A. *Bulletin,* XX (1925), p. 132, and *Handbook* (1930 ed.), p. 123. Attributed to the Tithonos Painter by Beazley, *Att. V.,* p. 471. Illustrated in Richter-Milne, *Shapes and Names,* fig. 96.

PROVIDENCE PAINTER

31 LEKYTHOS

Nike

Plates 30,[1] 175

ECHINUS mouth; disk foot, ridged at top; two tooled lines between body and foot.

A Nike is flying to the right, holding a water jar (hydria), presumably a prize for a victorious athlete.[2] She wears a sleeved chiton with kolpos, disk earrings, and a fillet. The wings, which extend over the shoulder of the vase, are so drawn that they both seem to grow out of the left side of the figure. In the field, the inscriptions NIKE (retrograde) and ΗΙΠΠΟΝ ΚΑΛΟΣ, "Hippon is handsome."

1. In the drawing for pl. 30 a slight change in the proportions of the wings was necessary owing to the fact that in the vase they are drawn on two different planes.

2. Fölzer, *Hydria,* pp. 13 f.; Beazley, *V. Pol.,* p. 20 with note 3; Richter in *Antike Plastik,* p. 189; Beazley, *C.V.: Oxford,* 2, p. viii, right-hand column. The winged figure carrying two hydriai on the lekythos G 381 in the Louvre, which used to be interpreted as Eos with the morning dew on account of the inscription "Eos," can no longer be so identified since the inscription, Beazley reports (*V. Pol.,* p. 20), is a nonsense one. The figure must therefore also be a Nike carrying prize vases.

A work by the Providence Painter,[3] so called after one of his best pots—the amphora with Apollo in the Museum at Providence.[4] He was an able artist, whose style was influenced by the Berlin Painter and who decorated both large and small vases. His figures have a quiet solemnity and statuesque quality; and these are evident in our gently floating Nike. As typical renderings we may note in our figure the wide-open eye with circle and dot placed at the extreme inner end, the strongly curving lower lid forming a fairly symmetrical arc, the little curve for the nostril, the full lips, the strong chin, the three bounding lines at the neck and sleeve and the line of arcs at the lower edge of the chiton.

A flying Nike markedly similar to ours, also inscribed ΗΙΠΠΟΝ ΚΑΛΟΣ and with the same rendering of the wings, is at Terranova.[5] Hippon occurs as a kalos name on several vases by this painter.

About 480 B.C.

RELIEF contour for profile of face, arms, feet, hydria, and here and there on drapery. Red for inscriptions. Thinned glaze for folds of upper part of chiton and, as a wash, on hydria.

Beneath figure, strip of simple, interlocking meanders; at juncture of neck and shoulder, tongues. Upper side of mouth reserved; also outside of foot.

Broken in a number of pieces and put together with slight restorations, especially above left hand of figure.

Height: 14 in. (35.5 cm.).

Width: $4\frac{11}{16}$ in. (11.9 cm.).

Acc. no. 07.286.67. Purchased in 1907, Rogers Fund. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 125. Attributed to the Providence Painter by Beazley, *V.A.*, p. 75, fig. 44, pp. 76, 79, no. 33, and *Att. V.*, p. 135, no. 42. Attribution listed by Hoppin, *R.-f.*, II, p. 391, no. 23. Mentioned for its subject by Beazley, *V. Pol.*, p. 20.

3. Beazley, *V.A.*, pp. 76–80, and *Att. V.*, pp. 132 ff., 472.
4. Luce, *C.V.: Providence*, 1, pl. 18, 1.
5. Benndorf, *Gr. u. sic. Vasenbilder*, pl. XLVIII, 1; Beazley, *Att. V.*, p. 135, no. 43.

32 NOLAN AMPHORA

Satyr; Maenad

Plates 31, 169

ECHINUS-SHAPED mouth; disk foot; triple handles; two tooled lines between body and foot.

(A) A satyr is pursuing (B) a maenad, who runs to the right, thyrsos in hand. He is bald and has a large fillet tied round his head; the rectus abdominis muscle is correctly foreshortened, with the farther side contracted. She wears a Doric chiton with overfold, a sakkos, spiral bracelets, and disk earrings. Inscribed: ΚΑΛΟΣ at left of maenad; apparently meaningless letters at her right.

This is another work by the Providence Painter, executed with rather less care than the Nike but ably drawn and finely composed. It shows the characteristic renderings of the nostril and lips, the bounding lines at the neck of the chiton. The iris is simplified into a large black dot (maenad) or circle (satyr). The ankle is indicated either by a single loop or by two lines, one curved, one straight, as with the Tithonos Painter (see no. 29).

Compare the similar woman by the same painter in the Scheurleer collection[1] (now in Amsterdam).

About 480 B.C.

RELIEF contour: in A for torso and parts of thigh; in B for forehead-nose line, parts of right foot and left arm, staff of thyrsos. Red for satyr's fillet, maenad's bracelets, and inscriptions. Thinned glaze for anatomical markings of satyr. Traces of preliminary sketch.

Under each figure, strip of double meanders, sometimes interlocking. Upper side of mouth and inside of neck black.

Unbroken. Slightly chipped here and there. Dent on A. Lip warped. Traces of red ocher on under side of foot.

Height: $13\frac{1}{8}$ in. (33.3 cm.).

Width: $7\frac{1}{4}$ in. (18.4 cm.).

Acc. no. 06.1021.114. Purchased in 1905, Rogers

1. *C.V.: Musée Scheurleer*, 1, III, I *c*, pl. 4, 3.

Fund. Described in Canessa Sale Catalogue, p. 33, no. 106, pl. I, 17; Sambon, *Coll. Canessa,* pp. 32, 34 f., no. 102, pls. VIII, IX. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 125. Attributed to the Providence Painter by Beazley, *V.A.,* pp. 77 f., no. 21, fig. 48 (drawing of B), and *Att. V.,* p. 134, no. 23. Attribution listed by Hoppin, *R.-f.,* II, p. 391, no. 22.

OIONOKLES (FORMERLY DIONOKLES) PAINTER

33 NOLAN AMPHORA

Satyrs

Plates 32, 169

TRIPLE handles.

(A) A satyr is playing the lyre. One hand is placed on the strings; in the other he holds the plektron, which is tied to the arm of the lyre by a long cord. From the lyre hangs also a spotted flute case. The satyr wears a wreath, and his long hair is tied at the back. His body is drawn in profile view, his head in three-quarter, that is, the farther side of the face is contracted but the nose and mouth are drawn in full front. Inscribed, above, KALOS.

(B) A satyr has a wineskin flung over his shoulder and holds one end of it and a kantharos in the same hand. He too wears a wreath. The right knee is in three-quarter view, the foot in full front. Inscribed, at satyr's right, KALOS.

The painting is by the Oionokles Painter (formerly Dionokles), so called from a kalos name which he uses several times.[1] His pictures belong to the very end of the archaic period and to the beginning of the early free. They carry on the tradition of the Providence Painter, being mostly lively pursuit scenes on smaller vases (Nolan amphorae and lekythoi) painted with a good deal of spirit.

Our satyrs, especially B, bear a striking similarity to those on an amphora by the same painter in Berne;[2] note the similar profiles, hair, beards (edged with short lines above and below), closed left hand, tied-up penis, wineskin. We may compare also the amphora G 210 in the Louvre,[3] where occur similar renderings of the closed hand and of the rectus abdominis and iliac crest, with black navel-pubes line.

About 480–470 B.C.

RELIEF contour: in A except for hair, hands, parts of feet, tail, parts of flute case; in B only for parts of body. Thinned glaze for lashings of wineskin, hairs of tail in B, parts of hair, bridge of lyre. Red for wreaths, plektron cord, kollopes of lyre, and inscriptions.

Under each figure, strip of double meanders, a few interlocking. Inside of mouth and neck black.

Intact except for a few chips. Discolorations of surface; dent at left of B.

Height: 13 in. (33 cm.).

Width: 7 9/16 in. (19.2 cm.).

Acc. no. 09.221.41. Purchased in 1909, Rogers Fund. Said to be from the Doria collection in Santa Maria di Capua. Mentioned in M.M.A. *Bulletin,* V (1910), p. 145; McClees, *Daily Life* (1933 ed.), p. 76. Tentatively attributed to the "Dionocles" Painter by Beazley, *V. Pol.,* p. 79, addendum to p. 19 ("probably by the Dionocles Painter"); he now believes the attribution certain.

BOWDOIN PAINTER

34 LEKYTHOS

Woman and Eros

Plates 33, 175

ECHINUS mouth; disk foot; two tooled lines between body and foot.

A woman is sitting on a chair (klismos), mak-

1. Beazley, *Att. V.,* pp. 136–138, 472 (there called Dionokles, but since recognized by Beazley to be Oionokles). On the London amphora E 294 (which I have re-examined) the initial letter certainly looks like O (consisting—like the two certain O's in the inscription and like an O on our vase—of two arcs: ☾); and it also looks like O on the amphora in Berne as reproduced in *Rev. arch.,* XV (1910), pp. 222 f., figs. 5, 6, and as already read by Kretschmer, *Vaseninschriften,* p. 239. Wernicke, *Arch. Anz.,* 1889, p. 149, proposed to read Dionokles and connected it with the Athenian Dione cult.

2. Deonna, *Rev. arch.,* XV (1910), pp. 222–226, figs. 5–8.

3. Pottier, *Vas. ant. du Louvre,* III, pl. 129.

ing skeins of the wool she pulls from the basket by her side;[1] a little Eros is flying toward her with a fillet; a tame quail is walking on the floor, one foot raised; on the wall hangs an alabastron. The woman wears an Ionic chiton, and a himation wrapped round the lower part of her body; she has a fillet in her hair, of which the ends hang down behind, also disk earrings and spiral bracelets. Eros has a wreath. On the chair seat is a cover.

This charming picture of an Athenian lady busy at her work (the trend of her thoughts perhaps suggested by the Eros) is by the Bowdoin Painter, so named after a pyxis at Bowdoin College.[2] He was a decorator of small vases, chiefly lekythoi with only one figure. They are slight works, in no way remarkable for technique or subject, but attractive in their simplicity. There is much repetition in his pictures; and our little lady occurs again and again in different attitudes with similar paraphernalia. A work especially close to ours is a lekythos in Athens with a seated woman looking at herself in a mirror.[3]

Characteristic features in the drawing are the continuance of the forehead-nose line into the hair; the long eye with the upper lid curving, the lower almost straight; the omission of relief contour for the lips (though the line of the mouth is in relief); the sets of straight lines for the folds of the upper chiton with a broad line drawn across them to indicate the lower outline of the sleeve.

About 480–470 B.C.

Relief contour: for forehead-nose line, chin, neck, lower side of right arm, and parts of himation of woman; for face (except lips), most of body (not wings) of Eros; for sides and top of basket, parts of chair; for parts of legs of bird. Red for Eros' wreath and fillet, woman's fillet, wool, string by which alabastron is suspended. Thinned glaze on bird's neck and bracelets, part of line on cover of seat. Few preliminary-sketch lines.

Above and below scene, band of simple meanders encircling vase; at back, below handle, inverted palmette with scrolls; on shoulder, five black palmettes, scrolls and dots, with tongues above. Upper side of mouth and outside of foot reserved.

Intact except for a few chips. Remains of ocher wash on shoulder.

Height: $7\frac{5}{16}$ in. (18.6 cm.).

Width: $2\frac{9}{16}$ in. (6.5 cm.).

Acc. no. 06.1021.90. Purchased in 1906, Rogers Fund. Described and illustrated by Sambon, *Coll. Canessa,* p. 63, no. 228, pl. XVII. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 124; McClees, *Daily Life* (1925 ed.), p. 23. Attributed to the Bowdoin Painter by Beazley, *V.A.,* p. 70, and *Att. V.,* p. 140, no. 59. Attribution listed by Hoppin, *R.-f.,* I, p. 98, no. 37. Zahn, *Antike,* I (1925), pp. 283 ff., fig. 3, interprets the subject differently; but see my note 1.

UNATTRIBUTED

35 NOLAN AMPHORA

Greek and Persian Fighting; Greek

Plates 34, 169

Handles with central rib; lip and foot in two degrees; ridge between body and foot.

(A) A Greek hoplite is running his long spear into a Persian who has his curved sword (μάχαιρα or κοπίς)[1] raised, ready for the down stroke. The Persian wears the Oriental outfit regularly represented on vases—a tiara, a long-sleeved tunic, a sleeveless tunic (which shows only below the lappets of the cuirass),[2] a cuirass, trousers (ἀναξυρίδες), and shoes; his quiver hangs by his side and he holds his bow with his free hand. The

1. She is not holding a wreath, as Zahn (*Antike,* I [1925], pp. 283 ff., fig. 3) suggested, for the thread from the basket is continuous with the loop in her hands.

2. Beazley, *V.A.,* pp. 70–72, and *Att. V.,* pp. 138–143, 472.

3. No. 1194; Collignon-Couve, *Catalogue,* no. 1375; Beazley, *Att. V.,* p. 140, no. 54.

1. For the distinction between machaira and kopis cf. Saglio in Daremberg-Saglio, *s.v.* machaera. The kopis was a Persian weapon (cf. Xenophon *Education of Cyrus* II. 1, 9; Plutarch *Aristeides* XVIII. 3 and *Alexander* XVI. 5).

2. That the sleeves and the edge of the tunic which shows beneath the cuirass belong to separate garments is shown by such representations as the Nolan amphora in Berlin (no. 2331) reproduced by Gow in his article on the "Persae" in *J.H.S.,* XLVIII (1928), p. 149, fig. 6. On Oriental costumes see p. 14, note 2.

Greek wears a short chiton, a cuirass, a "Thracian" helmet,[3] and holds a shield carefully in front to ward off the attack.

(B) Another Greek warrior, drawn in back view, is rapidly approaching the group in A, his long spear held ready for attack. He is nude and has a "Thracian" helmet and a shield with a tripod as device.

There are several representations of Greeks and Persians fighting on vases of about 480 B.C. or later,[4] in the period immediately following the Persian wars. Historical events are seldom depicted in Greek art (see pp. xxiv f.), but it is only natural that the epoch-making encounter with Persia, which for twenty years occupied the mind of every Greek citizen, should occasionally have found an echo in artistic representation. The most famous of these renderings was Mikon's Battle of Marathon in the Stoa Poikile at Athens. It would be tempting to suppose that the scenes on the vases are excerpts from this famous painting; but as a matter of fact they mostly antedate Mikon's work. They are therefore more naturally explained as independent compositions, perhaps by men who had actually been in the battle. In the case of our vase, especially, the vivid poses and the almost realistic rendering of the Persian, with his rounded nose and scrubby beard, suggest a first-hand acquaintance.

In general style and in their stances our Greek soldiers resemble those on a calyx krater in Bologna with a battle of Greeks and Amazons;[5] but the renderings of the forms are not similar enough in the two works to make probable the identity of the artists.

About 480–470 B.C.

RELIEF contour for faces, spears, shields, helmets, blade, bow, cuirasses (except most of that of the Greek soldier in A), tiara, and here and there elsewhere. Thinned glaze for parts of hair and beard of Persian, his mustache, some of lines on his tunics and trousers, circle ornaments on arm band of shield in A, most of lines on crests in A and B. Extensive traces of preliminary sketch.

Below scenes, continuous band of double, interlocking meanders in groups of two alternating with dotted squares which touch upper bounding line (except in two cases). Inside of mouth and neck black.

Broken and cracked on A, where a few missing pieces have been restored. Glaze discolored on lower part of vase. Rifts in glaze. Some remains of red ocher on figures.

Height: 13 $\frac{11}{16}$ in. (34.8 cm.).

Width: 7$\frac{1}{8}$ in. (18.1 cm.).

Acc. no. 06.1021.117. Purchased in 1906, Rogers Fund. Said to be from Rhodes. Described by Sambon, *Coll. Canessa,* pp. 64 f., no. 233 (ill.), pl. XVI, and *Le Musée,* IV (1907), p. 12, and V (1908), p. 62. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 138; McClees, *Daily Life* (1933 ed.), p. 32, fig. 33, 6, p. 90, fig. 111. Referred to by Beazley, *V.A.*, p. 80: "[It] recalls the work of the Providence Painter at first sight, but still more the Amazon calyx-krater Bologna 289 (F.R., II, pll. 75–76). It may well be a slighter piece by the artist of the Amazon Krater." Not listed in Beazley, *Att. V.* Scene grouped with similar scenes by Schröder, *Jahrbuch,* XXVI (1911), pp. 281, 285, fig. 4; Schoppa, *Die Darstellung der Perser,* p. 30, no. 2. Costume referred to by Gow, *J.H.S.*, XLVIII (1928), p. 148, note 42; Schoppa, *op. cit.*, p. 50.

3. On "Thracian" helmets cf. Schröder, *Jahrbuch,* XXVII (1912), pp. 317 ff.

4. Cf. Schröder, *op. cit.,* XXVI (1911), p. 281.

5. Beazley, *V.A.*, p. 80 (see below).

C. PAINTERS WHO DECORATED CHIEFLY CUPS

COLMAR PAINTER

36 KYLIX

Youth; Banquet

Plates 35, 179

CONTINUOUS line from lip to foot; recess on foot.

Interior: A youth is preparing to throw a javelin; he holds it in his right hand and steadies it with his left before the actual throw (which was accompanied with a short run forward). The place is indicated as the gymnasium by the goal pillar, mounted on a base. In the field, the inscription HO ΓAIS (Γ for Π).

Exterior: Banquet.

(A and B) Six youths are reclining on pillowed couches, conversing in animated fashion; several have cups; one is playing the double flute. They all wear mantles round the lower parts of their bodies, and perhaps all but the flutist, who wears an Oriental cap, had fillets. Only one fillet is at all well preserved; it has an apex in the center. The couches themselves are not indicated; instead a continuous mattress appears at intervals. A provision basket, with a cloth over it, is suspended from the wall. In the field, above the flutist, are traces of an inscription (καλός?).

This is a work by the Colmar Painter, a minor painter of the beginning of the ripe archaic period, named after a kylix at Colmar.[1] He is fond of lively scenes and draws them with a good deal of charm and animation, though often carelessly. He likes to attempt back and three-quarter views; and athletes and banqueters serve his purpose well. Perhaps his most charming figure is the running archer turning round to shoot an arrow, in Orvieto.[2] Typical of this artist are the narrow eye with the large black iris in the center; the rather short nose; single dots or rosettes for the nipples; the restriction of anatomical markings, in thinned glaze, to the region between chest and hip. A youth holding a kylix is a favorite motive, and in several instances the offset mouth of the kylix is marked with a line in thinned glaze, as in A.

About 500 B.C.

RELIEF contour except for hair, which is incised in A and B, reserved in int. scene. Red for strings by which basket was suspended (only traces of ends on basket now preserved), one fillet, and inscriptions. Thinned glaze for anatomical markings, for bounding line below scene, and for a few lines on a pillow, on mattress, on a kylix, and on a mantle (see pl. 35).

Round the int. scene, border of double, interlocking meanders in groups of ten and twelve alternating with checker patterns; below ext. scenes, reserved line. Round the rim, reserved line. Recess on foot reserved. Broad black band on under side of foot.

Broken in a number of pieces; put together with insignificant restorations. Surface has suffered and many lines have disappeared.

Height: 3⅝ in. (9.2 cm.).

Width with handles: 12 in. (30.4 cm.).

Diameter of bowl: 9¼ in. (23.5 cm.).

Diameter of interior scene: 5⅝ in. (14.4 cm.).

Acc. no. 16.174.41. Purchased in 1916, Rogers Fund. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 123. Attributed to the Colmar Painter by Beazley, *Att. V.*, p. 229, no. 24.

37 FRAGMENT OF A KYLIX

Athlete; Warriors

Plate 36

Interior: A nude, running youth, wearing a wreath, is drawn with torso in back view. He holds a pair of jumping weights in one hand, a pair of javelins in the other. In the field, the inscription ΠANITIOS (retrograde) KALOS, "Panaitios is handsome."

Exterior (only partly preserved): (A) Two crouching youths, armed with shields and spears. (B) Three youths similarly posed and armed.

1. Beazley, *V.A.*, pp. 81 f., *J.H.S.*, XXXIX (1919), p. 87, and *Att. V.*, pp. 227 ff.

2. Beazley, *Att. V.*, p. 228, no. 11; Alinari photograph 32468.

A galloping horse appears as a shield device; parts of two crests are preserved. The pillar indicates that the scene is the gymnasium, or palaestra, not the battlefield; the youths must be performing a Pyrrhic dance.[1]

A spirited, rapid work by the Colmar Painter. We may compare the markedly similar kylix in the British Museum[2] by the same artist, which helps to complete our scenes.

This is the only instance known in which the kalos name Panaitios (see p. 61) occurs on the Colmar Painter's work.

About 500 B.C.

RELIEF contour except for hair, which is reserved. Red for wreath and inscriptions.

Round the int. scene, border of double, interlocking meanders; below ext. scenes, reserved line.

Three pieces, joined. Glaze thinly applied in places. Reddish circle in int. scene must be due to stacking in kiln, since it corresponds in size to the foot of a smallish vase (see p. xlii).

Height: $6\frac{9}{16}$ in. (16.7 cm.).

Width: $6\frac{7}{16}$ in. (16.4 cm.).

Acc. no. 14.105.9. Purchased in 1914, Rogers Fund. Mentioned in M.M.A. *Bulletin,* X (1915), pp. 122, 124, fig. 4, and *Handbook* (1930 ed.), p. 123. Associated with the kylix in the British Museum (see above) and attributed tentatively to the Colmar Painter by Beazley, *V.A.,* p. 87 ("It stands nearer the Colmar than the Panaitios Painter."), and definitely attributed to the Colmar Painter in *Att. V.,* p. 228, no. 8.

APOLLODOROS

38 KYLIX

Youth before Altar

Plate 36

BOWL and stem form continuous curve. For stem and foot see below.

Interior: A youth is standing before an altar, a wreath (?) in his hand; he is leaning on a stick and wears a himation and a fillet with apex; behind him is a stool (diphros) on which is a cushion, and on the wall hang his bath implements—a sponge, a strigil, and an oil bottle with pendent strings. He must be a victorious athlete giving thanks to a deity for his success.[1] In the field, remains of an inscription: HO [π]A[ις] KAL[os], "the boy is handsome."

The picture, unfortunately fragmentary, is by Apollodoros,[2] whose name is known from signatures on fragments of a cup in Castle Ashby and the Villa Giulia Museum and on a kylix in the Louvre.[3] His few extant works are all kylikes, carefully and delicately drawn, with a flowing line. The long, stacked folds in our figure and the nervous hand with slender, cushioned fingers may be compared with similar renderings on the kylix in the Louvre.

About 500–490 B.C.

RELIEF contour except for hair, which is reserved. The short front hairs are drawn in relief. Red for strings hanging from aryballos, inscription.

Round int. scene, reserved circle.

Broken in many pieces; put together with considerable portions restored, including foot and most of stem. Both handles are ancient. On outside of bowl, glaze has partly disappeared, showing red beneath (see p. xxxviii).

Height (as restored): $3\frac{7}{16}$ in. (8.7 cm.).

Width with handles: $10\frac{3}{8}$ in. (26.4 cm.).

Diameter of bowl: 8 in. (20.3 cm.).

Diameter of scene: $5\frac{11}{16}$ in. (14.4 cm.).

Acc. no. 18.145.28. Purchased in 1918, Rogers Fund. Mentioned in M.M.A. *Bulletin,* XX (1925), p. 130, and *Handbook* (1930 ed.), p. 125. Attributed to Apollodoros by Beazley, *Att. V.,* p. 53, no. 10.

1. See no. 11.
2. Walters, *J.H.S.,* XLI (1921), pp. 123 f., pl. III.
1. Gardiner, *History and Remains of Olympia,* p. 311.
2. Hartwig, *Meisterschalen,* pp. 628 ff.; Beazley, *Att. V.,* pp. 52 f., 468, *B.S.R.,* XI (1929), p. 19, *J.H.S.,* LIII (1933), pp. 69 f., and *Campana Frag.,* p. 34, under no. 14; Münzhandlung Basel Sale Catalogue, no. 4 (1935), p. 70, no. 1185, frontispiece (now in Baltimore).
3. G 139, 140; Hartwig, *op. cit.,* pl. LXIX, 2.

PANAITIOS PAINTER

39 KYLIX

Herakles; Herakles and the Sons of Eurytos; Herakles and Busiris(?)

Plates 37–39, 179

RIDGE between bowl and short, stout stem; form of foot unusual.

Interior: Herakles (inscribed HERAKLES [retrograde]) is out walking with a little companion by his side. He is evidently setting out for an expedition, fully equipped, using his club as a walking stick, his bow and arrow ready for action. He wears a short chiton with kolpos and overfold and the lion's skin, which covers his head and hangs down his back; a quiver with fox-skin cover is fastened by a cord round his neck. Of the little companion not much is preserved; he is wearing a wide-brimmed hat, or petasos, kept in place by two cords, a mantle, and high-laced sandals;[1] from a stick carried on his shoulder hangs a wineskin. It is difficult to identify him with any particular person; he may be Herakles' son Hyllos,[2] or merely a little slave. In the field is painted the signature EVΦPONIOS EΠOI[εσεν], "Euphronios made it."

Exterior: (A) The contest of Herakles and the sons of Eurytos. The surface has suffered. The fight is taking place at a banquet, as is indicated by the couches. Herakles (inscribed HERAḲLEṢ [boustrophedon]), in the center of the picture, is about to give young Klytios (inscribed ḲLṾTIOS [retrograde]) a crushing blow with his fist. One of Klytios' brothers is coming to the rescue from behind, swinging a club and holding out a leopard's skin for a shield. On the other side of Herakles, Iphitos (inscribed IΦIT[os]) is seen striding forward, a bow in his right hand, his left extended toward Herakles. Behind Iphitos a fourth brother is advancing rapidly to join the conflict. Two swords in their sheaths are suspended from the wall. Herakles is nude, except for the lion's skin, which covers his head and hangs down his back. He has to fight with bare fists because his club and bow have been taken from him and are being used against him by his enemies. Of the latter, one wears a short chiton with kolpos and overfold, drawn in back view; Klytios has a himation, which is slipping from him as he falls backward; the other two are nude, having dropped their himatia for greater freedom of movement, one on a couch, the other on the ground. All the figures are bearded except Klytios, who has only whiskers; the hair of some is arranged in pompadour fashion; two wear fillets.

There are several versions of the Eurytos legend.[3] According to the *Odyssey* (XXI. 22 ff.) Iphitos, the son of Eurytos, came to Herakles to find the mares which he had lost; Herakles entertained him as his guest, and then slew him in order to keep possession of the mares. In another version[4] Eurytos instituted a contest in archery at which the prize for the victor was to be his daughter Iole; Herakles won, but was refused the prize, whereupon he killed Eurytos' sons. Hesiod[5] gives the names of four sons—Didaion,

1. On their construction cf. Erbacher, *Gr. Schuhwerk,* p. 39; Pottier in Daremberg-Saglio, *s.v.* crepida (identified with the Greek κρηπῖδες).

2. Less likely candidates are: (1) Philoktetes, who is said by Philostratos Minor 419 (ed. Teubner) to have been the young armor-bearer of Herakles, but this source is late; (2) Hylas, Herakles' favorite, of whom, however, there are only slight traces in literature before the Alexandrian period; (3) Oionos, a young cousin of Herakles (Pausanias III.15.3; Schol., Clem. Al. 4.107; cf. Pindar *Ol.* X.64 f.).

3. Cf. Weniger in Roscher's *Lexikon, s.v.* Iphitos, cols. 311 ff.; Gercke, *Neue Jahrbücher,* XV (1905), pp. 400 ff.; Robert, *Gr. Heldensage,* II, pp. 581 ff.

4. Herodoros in Schol., Eur. *Hipp.* 545.

5. Schol., Soph. *Trach.* 266; the first hand of the Laurentian MS. gave Ιδηήων, which was corrected to Δηίων. Rzach's emendation Διδαίων was suggested by the Corinthian vase mentioned below.

Klytios, Toxeus, and Iphitos.[6] These names (with minor variations in spelling) occur on a Corinthian krater with a peaceful banquet scene.[7] Since our representation also shows banqueting couches, as well as four sons of Eurytos, and is inscribed with two names corresponding with the Hesiodic ones, it evidently follows the same version of the story as that preserved in Hesiod and on the Corinthian krater.[8] The additional element of the quarrel at the banquet is supplied by Sophokles, *Trachiniai*. 262 ff., where Lichas makes up such a story to Deianeira to conceal from her the truth about Herakles and Iole. That, however, Sophokles here used a real tradition is indicated by our vase, which antedates him.

(B) Perhaps Herakles killing Busiris and his attendants. Very fragmentary, most of the upper portion being missing. In the center is the altar, streaked with blood. The hero himself is beside it, in violent motion, evidently attacking a foe; his bow and arrows are in his left hand, in his right he must have wielded the club or sword; the lion's skin hangs down his back. His opponent is falling backward and has let go of his staff. On each side of this central group is a fleeing figure; one carries a basket.[9] On the extreme left is a stand. Herakles' foes wear himatia and one of them has shoes. Between Herakles and his opponent, [ ]ΚΕΣ (retrograde).

The essential elements which occur on almost all Busiris scenes—the altar, the central group of contestants, the figures fleeing to right and left—are all here. So it is probable[10] that the subject of our scene was Herakles and the Egyptians. Since nothing remains of the faces we cannot tell whether the Egyptians were of the Ethiopian type, as on most similar scenes, or depicted as Greeks, as on the Louvre hydria G 50.[11]

Though in bad condition, this kylix is one of the most important pieces in our collection. It is by the Panaitios Painter, so called after the kalos name Panaitios which frequently appears on his works. Besides this kylix he decorated several others signed by Euphronios as potter,[12] including the famous Theseus and Eurystheus cups in the Louvre and the British Museum. He was the foremost cup painter of his time, and in some ways the greatest Greek ceramic artist. His most conspicuous qualities are the vivacity of his figures and the power and swing of his com-

6. Diodorus (IV.31.3 and 37.5) gives the names of the four sons: Iphitos, Tytios (for which Burmann proposed Klytios), Toxeus, and Molion. Aristokrates (Schol., Soph. *Trach.* 266) gives Eurytos only three sons, Iphitos not being included. Kreophylos in the Οἰχαλίας ἅλωσις gave him two sons (Schol., Soph. *Trach.* 266). On a black-figured amphora in Madrid (Alvarez-Ossorio, *Vasos griegos en el museo arqueologico nacional,* p. 39, no. 10.916, pl. XIX; Biénkowski, *Oest. Jahr.,* III [1900], pp. 63 ff., fig. 6; Mélida, *C.V.: Madrid,* 1, III, He, pl. 22) is figured the fatal sequel of the archery contest with two men in archer's costume inscribed Iphitos and "Tionos" (Τιονο); if a third figure, in heavy armor, inscribed Αντφολο (Antiphonos or Antilophos) is, as Robert (*loc. cit.*) thought, not a son of Eurytos, then the version on this vase may go back to Kreophylos. For a list of representations of the Eurytos legend cf. Richter, *A.J.A.,* XX (1916), pp. 130 f.

7. Pfuhl, *Malerei,* III, fig. 176; Payne, *Necrocorinthia,* p. 302, no. 780.

8. Robert, *Hermes,* LII (1917), p. 480, and *Gr. Heldensage,* pp. 584 f.

9. On this kind of basket cf. Schroeder, "Gr. Bronzeeimer im Berliner Antiquarium," in *Berl. Winckelmannsprogramm,* LXXIV (1914), pp. 11–14; Pernice in Winter, *Hellenist. Kunst in Pompeii,* IV, pp. 17 f.; Beazley, *C.V.: Oxford,* 1, p. 7, under pl. 3, 2.

10. But not certain; cf. a somewhat similar representation on the hydria G 50 in the Louvre (Pottier, *Vas. ant. du Louvre,* II, pl. 94) and Beazley's remarks in *Kleophrades-Maler,* p. 27, no. 52. For a list of scenes of Herakles and Busiris cf. Richter, *A.J.A.,* XX (1916), pp. 131 f. (no. 10 of that list is now at Bari and is not Attic but South Italian, cf. Luce, *A.J.A.,* XX [1916], p. 438); for additions cf. Beazley, *Pan-Maler,* pp. 12 f., and *J.H.S.,* LI (1931), p. 278, no. 6; D.M. Robinson, *Olynthus,* V, pp. 69 f.; Aurigemma, *Museo di Spina,* pl. XXXV.

11. Pottier, *op. cit.,* pl. 94.

12. Furtwängler (in Furtwängler-Reichhold, I, pp. 110–112) was the first to distinguish the Panaitios Painter, who decorated vases signed by Euphronios as potter (εποιεσεν), from Euphronios, who decorated the vases which he signed as painter (εγραφσεν); but he afterwards again combined them (*ibid.,* II, pp. 177 f.). Later Beazley (*V.A.,* pp. 82–85, and *Att. V.,* pp. 165 ff.) clearly and convincingly separated these two quite different personalities.

positions. It is not only that he could draw his figures in violent action, for many of his contemporaries, notably the Brygos Painter, had this ability; but he could imbue them with an abounding vitality—the breath of life seems to animate their movements and expressions. And at the same time his compositions have a harmony and flow which distinguish them from even the best work of his contemporaries. Noteworthy is the delicate curvature of practically all his lines. Even forms which other artists are apt to indicate by straight lines he makes slightly curving. It is these undulating shapes that give to his work its vibrant quality.

The scenes on our kylix belong to the Panaitios Painter's mature period. They have his sense of movement, his bold dramatic touch. Particularly is this true of the combat scene on A with Herakles making havoc of his adversaries, the confusion admirably suggested by the draperies thrown hither and yon, the design closely knit. And the Herakles on the interior, though a quieter figure, has this same animation, as if he were indeed setting out on an adventure.

A number of stylistic characteristics connect our kylix with other works of the Panaitios Painter—the large heads with strong noses and finely curving nostrils; the half-open mouths; the finely articulated hands and feet; the heavy, bunched mantles convincingly suggestive of depth; the firm relief line. In the renderings of individual forms there is considerable variety in the works of this artist. He had not the methodical temperament of the Berlin Painter, who developed a fixed scheme for his anatomical markings and adhered to it with but few variations. Instead he continually used slightly different shapes, giving now much, now little detail. But the renderings on our kylix may be said to be typical of his more careful and mature work. (In analyzing them we must remember that many of the lines drawn in thinned glaze have become so obliterated that they could not be reproduced in the drawings; see pls. 38, 39). We note the single brown line on the neck; the black clavicles with long recurves in thinned glaze; the bold s-shaped breast lines reaching to the upper arm; the two arcs on the shoulder indicating the deltoid muscle; the circle for the nipple; the two long curving lines for biceps and triceps (not always convex to each other); the two or three long lines, not parallel, on the forearm; the short arc for the elbow. The depression above the trochanter is marked by a loop open at the upper end; the muscles of the thighs by long curving lines; the profile kneecap by one or two curves, convex or concave to the front; the frontal shinbone by a black curving line; the peroneal muscles by two or three lines not always parallel; the ankle by a short curve which is sometimes continued for some distance upward; the tendons of the foot by short, delicate lines.

Particularly close to our kylix is the Eurystheus cup in the British Museum[13] with similar heads, draperies, accessories.

About 490 B.C.

RELIEF contour except for hair, which is reserved. Red in int. scene for cords of quiver and petasos, lacings of boy's sandals, inscriptions; in A and B for fillets, baldric of one of swords hanging on wall and loop from which it is suspended, string of Herakles' bow (B) where it comes against the black, blood on altar, inscriptions. Thinned glaze for anatomical markings, hair on bodies, folds of upper parts of chitons, shaded lines on bow (int. scene). Extensive traces of preliminary sketch.

Round the int. scene, double, intersecting meanders alternating with dotted saltires; on exergue, tongue pattern. Beneath ext. scenes, two reserved lines encircling vase. Lip of cup reserved, with black line round edge. Side of foot reserved; glazed band inside stem.

Much broken; put together with considerable portions, including one handle, restored. Surface of ext. has suffered greatly. Traces of red ocher application.

13. Furtwängler-Reichhold, I, pl. 23.

Height (as restored): 4¼ in. (10.8 cm.).
Width with handles: 17 3/16 in. (43.7 cm.).
Diameter of bowl (as restored): 12⅞ in. (32.7 cm.).
Diameter of interior scene: 6⅛ in. (15.5 cm.).

Acc. no. 12.231.2. Purchased in 1912, Rogers Fund. Mentioned in M.M.A. *Bulletin,* VIII (1913), pp. 152 ff., fig. 1, and XIX (1924), p. 76; M.M.A. *Handbook* (1930 ed.), p. 118, fig. 74; *A.J.A.,* XVIII (1914), pp. 115 f., fig. 3. Published by Richter, *A.J.A.,* XX (1916), pp. 125 ff., pls. II–VI, and there attributed to the Panaitios Painter. (Since this publication two further fragments have been added, in 1921 one from Leipzig with arms of Klytios and Herakles and the inscription . . . VTIOS and in 1923 one from Dresden with lower parts of Iphitos and Herakles on ext. and part of border on int.) Listed among the works of the Panaitios Painter by Beazley, *V.A.,* pp. 84 f., and *Att. V.,* p. 170, no. 57; Radford, *J.H.S.,* XXXV (1915), p. 123; Hoppin, *R.-f.,* I, pp. 377, 392 f. Attribution doubted by L. Curtius, *Berl. phil. Wochenschrift,* Dec. 4, 1920, col. 1159. Listed among the works of Euphronios by Pfuhl, *Malerei,* I, pp. 452 f., paragraph 485, and III, fig. 400; Nicole, *Rev. arch.,* IV (1916), p. 400. Referred to by Beazley, *Kleophrades-Maler,* p. 27 (comparing scene B with that on the hydria G 50 in the Louvre). Scene A discussed by Robert, *Hermes,* LII (1917), p. 480, and *Gr. Heldensage,* II, pp. 584 f.

BRYGOS PAINTER

40 LEKYTHOS

Goddess

Plates 40, 175

HANDLE with central rib; mouth and foot lipped; ridge at base of body.

A goddess (Hera or Demeter) is standing in a frontal pose, head in profile in one direction, left leg in profile in the other direction. In one hand she holds a phiale, in the other a staff or scepter (the upper part missing). She wears a girdled chiton with deep kolpos and overfold, a black-bordered, dotted himation draped over her shoulders, a broad, looped fillet in her hair (compare no. 41), and disk earrings.

This impressive picture is by the Brygos Painter, the great artist who decorated five of the nine kylikes signed by Brygos as potter.[1] After the Panaitios Painter he was probably the most gifted cup decorator of his time. Being fond of violent movement, he painted many scenes of pursuit, Dionysiac ecstasies, revels, and battles; but occasionally he produced a quiet, stately figure such as our goddess. We can distinguish several stages in his career, the earlier works being characterized by a strong, incisive line and an infectious joie de vivre, the later by a thin line and an attenuated delicacy. Our goddess is a fine example of his earlier period. The individual renderings are in his familiar manner: the long skull, low forehead, finely shaped lips, and strong, round chin; the long, narrow eye, with upper lid curving strongly downward at the inner corner to meet the lower lid, the eyebrow high and strongly arched; the forehead-nose line slightly convex to the face, with a full curve for the nostril. In the chiton we note the typical little arcs bounding the sleeves, kolpos, and lower edge; on the himation, the favorite dots and little circles and the borders dotted along one edge.

About 490–480 B.C.

RELIEF contour except for hair, which is reserved. Thinned glaze for folds (now only faintly visible) of upper part of chiton, including right sleeve but not overfold, for circles on himation, and for dots and flutings of phiale. Red for girdle. Black dots in relief on front part of hair.

Above and below figure, borders encircling vase: top, double meanders, mostly in groups of three, alternating with crossed squares; bottom, continuous double meanders. On shoulder, three palmettes, buds and scrolls, with dotted egg pattern above. Reserved line above and below ridge between body and foot.

Broken in many pieces; put together with a few restorations.

1. Hoppin, *R.-f.,* I, pp. 106 f.; Beazley, *V.A.,* pp. 89 f., and *Att. V.,* pp. 175 ff., 473.

Height: 15⅞ in. (40.3 cm.).
Width: 5⅝ in. (14.3 cm.).
Acc. no. 28.57.12. Purchased in 1928, Fletcher Fund. Not published before.

41 LEKYTHOS
Athena
Plates 41, 175

HANDLE with central rib; mouth and foot lipped; ridge at base of body.

Athena is standing in a pose similar to that of the goddess on no. 40, holding a Corinthian helmet and a spear. She wears a chiton, himation, and aegis; her hair is tied with a looped fillet, and a disk earring shows beneath her hair; below the aegis on one side are just visible a few folds of the chiton sleeve; her breasts are drawn on the aegis in profile to right and left. Her right leg is drawn beneath the chiton. In the field is an owl, body in profile, head frontal.

In its quiet majesty this figure recalls the Athena of the west pediment of the temple of Aigina. It is a work by the Brygos Painter, markedly similar to no. 40 but on a smaller scale. We note the same renderings of nose, mouth, eye, chin, and the arcs along the edges of the chiton. The himation is here not dotted, probably because dots are used for the scales of the aegis. The usual single line in thinned glaze indicates the chief muscle of the neck; a curved line, also in thinned glaze, marks the ankle.

It is interesting to compare this figure and that on no. 40 with the woman drawing water out of a well on a kylix in the Castello Sforzesco, Milan.[1] In spite of her movement the pose of the Milan figure is identical with that of our two quietly standing goddesses—the head, legs, arms, shoulders in the same positions, the breasts in two profile views, the left a little higher than the right. The water drawer must also be Brygan, but it is a rapidly executed sketch, for it does not compare in finish with our two goddesses.

A standing Athena holding helmet and spear was a favorite motive in the first half of the fifth century.[2]

About 490–480 B.C.

RELIEF contour except for hair, which is reserved. Thinned glaze for lock of hair falling down in front, dots on aegis, folds of sleeve of chiton, muscle of neck, ankle of left foot, dots on owl; as a wash, for parts of Athena's hair and for tongue of gorgoneion. Traces of preliminary sketch.

On shoulder, three palmettes, buds and scrolls, with dotted egg pattern above. Above and below scene, encircling vase, borders of double meanders in groups of two (once of three) alternating with saltire squares, some dotted. Reserved line above and below ridge between body and foot.

Unbroken, but much chipped, especially at back. Fortunately scene has suffered little. Rifts in glaze.

Height: 12⅞ in. (32.7 cm.).
Width: 4⅝ in. (11.7 cm.).
Acc. no. 09.221.43. Purchased in 1909, Rogers Fund. Described in M.M.A. *Bulletin,* V (1910), p. 145, fig. 4, and *Handbook* (1930 ed.), p. 121. Attributed to the Brygos Painter by Beazley, *V.A.,* p. 91, and *Att. V.,* p. 182, no. 94. Attribution listed by Hoppin, *R.-f.,* I, p. 135, no. 75. Ornament on shoulder discussed by Jacobsthal, *Ornamente,* p. 152, note 291.

42 SKYPHOS
Maenads
Plates 42, 178

ONE handle horizontal, the other vertical; torus foot.

(A) A maenad is playing the double flute, a tall rock in front of her, behind her a thyrsos, with berries round the top, stuck in the ground. She wears a chiton, a leopard's skin, a sakkos, shoes, and earrings.

1. Wiegand, *Milet,* I, part 5, p. 82, fig. 14; Philippart, *Rev. arch.,* I (1933), p. 155, fig. 1; Richter, *Rev. arch.,* V (1935), pp. 200 ff.

2. Cf. references given by Furtwängler, *Masterpieces,* p. 14.

(B) Another maenad is dancing to the flutist's music, a tall rock on either side. She too wears a leopard's skin over a chiton, of which she holds the sleeves extended, wing-fashion.[1]

The pictures are typically Greek in their concrete symbolism and simplicity of rendering. The stylized rocks sufficiently convey the impression of a mountainous glen, we feel the wind blowing against the flute player's drapery, we can catch something of the ecstasy of the dancer as she bends forward, her arms outstretched, her hair flying.

By the Brygos Painter. The maenads have the typically Brygan nose, eye, lips, and draperies. As a closely related work we may compare the maenad on the rhyton in Boston[2] (note the similar leopards' skins, flying hair, and thyrsoi with berries at a considerable distance from the leaves).

About 490–480 B.C.

Relief contour except for hair, which is reserved. Thinned glaze for folds of upper parts of both chitons, turned-in edges of leopard's skin in B, lines on sakkos, flying locks of dancer; as a wash on rocks.

Reserved line above and below scenes. On upper part of vertical handle, reserved triangle. On under side of bowl, circle and dot.

Crack on B and largish chip missing on inside. Small scratches here and there. Glaze has suffered on B.

Graffito on foot (see p. 221, fig. 34).

Height: $3\frac{13}{16}$ in. (9.6 cm.).

Width with handles: $6\frac{3}{4}$ in. (17.2 cm.).

Diameter of bowl: $4\frac{1}{4}$ in. (10.8 cm.).

Acc. no. 29.131.4. Purchased in 1929, Fletcher Fund. Described in M.M.A. *Bulletin,* XXV (1930), p. 137, figs. 7, 8. Referred to by Beazley, *B.S.A.,* XXX (1928–1930), p. 111. Illustrated in Richter-Milne, *Shapes and Names,* fig. 175.

1. Cf. the maenads on the kylix no. 576 in the Cabinet des Médailles; Hartwig, *Meisterschalen,* pl. XXXII.

2. Caskey, *Vase Paintings, Boston,* p. 22, no. 22, pl. IX.

43 KANTHAROS IN THE FORM OF TWO FEMALE HEADS

Satyrs

Plates 43, 178

Broad rim.

On rim: (A) A satyr is stretched out full length, propped against a support, playing the double flute—a picture of comfort and contentment. His long hair is tied at the back with a fillet ending in dangles; his tail is drawn in a decorative curve alongside the support. On the wall hangs a wineskin with openings securely tied with cords ending in three round loops; it is inscribed ΚΑΛΟΣ. In the field, ΗΟ ΠΑΙΣ ΚΑΛΟΣ, "the boy is handsome."

(B) Another satyr, also lying down, but turning round to call to his companion, is playing the castanets, one leg raised as if beating time; he leans against a wineskin, which is doubled up for better support. His hair is rolled up at the neck and he wears a fillet with plain ends. On the wall hangs another wineskin, again with three loops and also inscribed ΚΑΛΟΣ. In the field, ΚΑΛΟΣ.

These attractive pictures are by the Brygos Painter. They show his accomplished drawing, his animation and humor, and his fine sense for composition; and they are full of the gay, life-like touches he loved. How nicely observed is the attitude of the satyr with the castanets, leaning on one elbow as he turns round, and how effectively the momentary pose is contrasted with the luxurious abandon of his companion.

We note again the Brygan type of face, with characteristic eye, nostril, and lips (here black-bordered); also his favorite anatomical renderings in thinned glaze—the single line on the neck, the arcs marking the deltoid muscle, the long curves for biceps and triceps, the long lines on the forearm, the series of short arcs for the serratus magnus, the dots for the nipples, the four

ovoids for the rectus abdominis, the leaflike design for the depression above the trochanter, the two curves one below the other at the patella, the single line on the thigh, and the lines of varying lengths on the lower leg. The Brygos Painter uses many variations on this theme.

For another head vase decorated by the Brygos Painter, also with two reclining figures, compare E 784 in the British Museum.

About 490–480 B.C.

RELIEF contour in scenes except for hair, which is reserved. Red for fillets of satyrs and inscriptions in field. Thinned glaze for anatomical markings (see pl. 43). A few traces of preliminary sketch.

The two heads which form the cup are identical and must have been pressed in the same mold. The type—with slanting eyes, downward glance, cleft lower lip, and long neck—is that listed in Beazley's classification of Athenian head vases as group L.[1] Ears are modeled separately and attached. Front hair is in form of flat roll with roughly incised vertical lines and two rows of raised dots. In A, roll was painted crimson red, of which a few traces remain; in B, deep red ocher, still well preserved. Behind rolls on sides are white ivy wreaths painted on black glaze. Traces of crimson red on lips and of light red ocher wash on skin. Eyebrows, contours of eyes, irises and pupils painted black; whites of eyes and outlines of pupils white. Black relief line separates necks on each side; black band along base. Rim is wheel-thrown; its juncture to molded parts is clearly visible on inside.

Intact except for a few chips, notably in the eyebrow of head B.

Height: $7\frac{3}{4}$ in. (19.7 cm.).

Diameter of rim: $5\frac{1}{16}$ in. (12.9 cm.).

Acc. no. 12.234.5. Purchased in 1912, Rogers Fund. From the Stroganoff collection. Published by Pollak in Pollak-Muñoz, *Coll. Stroganoff,* I, p. 57, pls. XXXV, XXXVI. Described in M.M.A. *Bulletin,* VIII (1913), pp. 157 f., ill., and *Handbook* (1930 ed.), pp. 120 f., fig. 78. Attributed to the Brygos Painter by Beazley, *V.A.*, p. 92, fig. 60, and *Att. V.*, p. 181, no. 78. Heads discussed by Beazley, *J.H.S.*, XLIX (1929), pp. 56 f., fig. 9. Attribution listed by Hoppin, *R.-f.,* I, p. 135, no. 76. Illustrated in M.M.A. *Shapes* (1922 ed.), p. 23, no. 2. Drawing of B illustrated by Richter, *Sculpture and Sculptors*[2], p. 170, fig. 483.

1. *J.H.S.*, XLIX (1929), pp. 56–58.

44 KYLIX

Reveler

Plates 44, 180

BOWL and foot form continuous curve; foot slightly recessed from stem.

Interior: A reveler after the banquet. He stands in an easy attitude, a stick propped under his arm, his right hand holding a kylix. A mantle is draped over his shoulders and hangs down his back; a wreath of vine leaves is in his hair. A provision basket hangs from a nail on the wall—for each guest brought his own food to the banquet.[1]

A fine work by the Brygos Painter. It has his incisive drawing, his rhythmical spacing, his animated touch. The figure, though represented resting, conveys the impression of high-strung life better than many a scene of intense action, for the expressive face and nervous hand give it vivacity. We note again the typical Brygan features. A straight line is here added to the loop for the nostril, as often in the Brygos Painter's more careful works; the lips are black-bordered. The posture is the same as that of the little boy on the skyphos in Boston;[2] and we may compare also the revelers on the kylix in Würzburg,[3] who have similar faces, mantles, wreaths, sticks, baskets.

About 490–480 B.C.

RELIEF contour except for hair, which is reserved. Red for wreath, string by which basket is suspended, strings hanging from basket.

1. Athenaios VIII. 365 a, b; Xenophon *Mem.* III. 14.1; Aristophanes *Ach.* 1086 ff.; Saglio in Daremberg-Saglio, *s.v.* spyris.

2. Caskey, *Vase Paintings, Boston,* pl. VII, and *A.J.A.*, XIX (1915), p. 134, fig. 4.

3. Furtwängler-Reichhold, I, pl. 50; Langlotz, *Vasen, Würzburg,* no. 479, pls. 145–149.

Round the scene, border of simple meanders. Reserved line round recess on foot; broad black band on under side of foot.

Considerably broken; put together with some restorations.

Height: 3 7/8 in. (9.8 cm.).
Width with handles: 12 1/8 in. (30.8 cm.).
Diameter of bowl: 9 3/16 in. (23.3 cm.).
Diameter of scene: 4 1/2 in. (11.4 cm.).

Acc. no. 16.174.43. Purchased in 1916, Rogers Fund. Probably from Chiusi. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 121. Described by Richter, *A.J.A.*, XXVII (1923), pp. 271–273, fig. 11. First attributed to the Brygos Painter by Albizzati. Listed among this painter's works by Beazley, *Att. V.*, p. 179, no. 47.

45 FRAGMENT OF A KYLIX

Man in Gymnasium

Plate 41

A bearded man is taking off his fillet to use it as a kynodesme[1] preparatory to exercising. Round the lower part of his body he wears a dotted mantle, kept in place by the stick which is propped under his left arm. The branches in the background and the pillar behind him mark the locality as the gymnasium.[2] On the pillar is an aryballos attached to the carrying band[3] by two leather cords from which hangs also a strigil.

The style is that of the Brygos Painter, somewhat later than that of the preceding example. The facial type, anatomical markings (neck line, arc for lower boundary of deltoid, two long lines on forearm, single row of curving lines for serratus magnus, small circle for nipple), hair on body, dotted himation are all in his characteristic manner; and the careful finish and strong, succulent line are typical of his best work.

About 480 B.C.

Relief contour except for hair, which is reserved. Fillet edged with relief above and below. Red for cords by which aryballos and strigil are suspended and for leaves of branches. Thinned glaze for anatomical markings and as a wash for beard and for hair on body. Extensive traces of preliminary sketch.

Lip of cup reserved, with black line round edge.

Two pieces, joined. Scratch through strigil.

Height: 2 13/16 in. (7.1 cm.).
Width: 4 13/16 in. (12.2 cm.).

Acc. no. 22.139.80. Purchased in 1922, Rogers Fund. Said to be from Chiusi. Mentioned in M.M.A. *Bulletin,* XX (1925), p. 129. Attributed to the Brygos Painter by John Marshall. Listed among the works of that painter by Beazley, *Att. V.*, p. 178, no. 36.

46 KYLIX

Lyrist; Revelers

Plates 45, 180

Foot recessed from stem. For handles see below.

Interior: A bearded man is playing the lyre, one hand on the strings, in the other the plektron, which is attached to one of the arms of the lyre by a long string (most of it missing). He wears a himation draped over his shoulders and hanging down his back, shoes, and a looped fillet ending in tassels. In the field are meaningless letters.

Exterior: (A) A nude youth is ladling wine with a jug from a wreathed krater to fill an empty kylix (the inscription on it is meaningless). In front of him is a bearded man, wearing a mantle and shoes and holding another empty kylix. To the left a youth is dancing, a mantle loosely draped over his shoulders. All three have wreaths. On the wall hang two flute cases.

(B) A nude, wreathed youth is playing the double flute; his stick, with his mantle wound round it, is placed against the wall. In front of him is a man leaning on a knotted stick and sing-

1. Stephani, *Compte-rendu,* 1869, pp. 150 ff.; cf. Phrynichos, *Praeparatio sophistica,* pp. 85, 174 (ed. de Borries), *s.v.* κυνοδέσμαι, κυνοδέσμη; Jüthner in Pauly-Wissowa, *s.v.* infibulatio, IX, col. 2545, lines 46 ff., col. 2548; *idem, Körperkultur im Altertum,* p. 31.

2. Gardiner, *Athletics,* pp. 72 f.

3. Haspels, "How the Aryballos Was Suspended," *B.S.A.,* XXIX (1927–1928), pp. 221 f., fig. 2 e.

ing to the music with wide-open mouth; he holds a skyphos by the handle—carefully, in a horizontal position, for it is full. Behind him another man with lyre and plektron walks drunkenly away. Both men wear mantles and wreaths. Two provision baskets are hanging from the wall. Under one handle is a rectangular object, probably intended for a stool.[1] In the field are meaningless letters.

The gay banqueters in their strikingly oblique postures, with outstretched arms and extended hands, are drawn with a facile hand and a lively touch. Though the execution is not of the same excellence as that of the preceding examples, though the line is less incisive, the whole conception tamer, this too must be a work by the Brygos Painter. The renderings of faces, mantles, shoes, anatomical markings, baskets, flute cases, krater, kylikes, correspond too closely with those on other works by this artist to make it credible that someone else painted this kylix. Especially instructive is a comparison between it and the kylikes in Orvieto[2] and Copenhagen,[3] both undoubted works by the Brygos Painter. Instead, therefore, of assigning our vase to the periphery of the Brygos Painter, as has hitherto been done, it seems more logical to suppose that it is a product by the master himself, done in a careless mood.

About 480 B.C.

RELIEF contour except for hair, which is reserved. Red for wreaths, strings of provision baskets, kollopes of lyres, strings by which plektrons are attached to lyres, strings of tassels, inscriptions. Thinned glaze for youths' whiskers, hair on bodies of two lyrists, anatomical markings, inscription on kylix, stem of garland on krater. Extensive traces of preliminary sketch.

1. Richter, *Anc. Furniture,* p. 44.
2. Beazley, *Att. V.,* p. 178, no. 27; Hartwig, *Meisterschalen,* p. 335, pl. XXXVI.
3. Beazley, *op. cit.,* p. 178, no. 28; Hartwig, *op. cit.,* pp. 331 ff., figs. 44 a–c; Blinkenberg-Johansen, *C.V.: Copenhague,* 3, III, I, pls. 141, 142.

Round the int. scene, band of double meanders; below ext. scenes, two reserved bands encircling vase. Reserved band round inside of rim, also round recess between foot and stem. On under side of foot, black band.

Broken; put together with some restorations. One handle, though ancient, does not belong to this cup; the foot probably belongs, though there is no actual join, as a piece is missing between bowl and stem.

Height (as restored): $3\frac{13}{16}$ in. (9.6 cm.).
Width with handles: $12\frac{1}{4}$ in. (31.1 cm.).
Diameter of bowl: $9\frac{3}{8}$ in. (23.8 cm.).
Diameter of interior scene: $5\frac{1}{16}$ in. (12.8 cm.).

Acc. no. 06.1021.188. Purchased in 1906, Rogers Fund. Described and illustrated in Canessa Sale Catalogue, p. 44, no. 127; by Sambon, *Coll. Canessa,* p. 23, no. 80, pl. V. Mentioned by McClees, *Daily Life* (1933 ed.), p. 76. Listed by Beazley as "Brygan," *V.A.,* p. 91, and as in the manner of the Brygos Painter ("hardly if at all to be distinguished from his work"), *Att. V.,* p. 183. Listed with vases attributed to Brygos by Hoppin, *R.-f.,* I, p. 135, no. 74.

47 LEKYTHOS
Girl Fluting
Plates 46, 175

PLAIN handle.

A girl is playing the double flute; behind her hangs the flute case, made of a spotted skin, in front is a diphros with a fringed cushion. She wears an Ionic chiton, a himation, shoes, a sakkos, disk earrings, and a spiral bracelet.

The scene presents the same problem as that of no. 46. Though ably drawn, it lacks the precision of the works certainly by the Brygos Painter; and yet the style approximates his so closely in the rendering of draperies, shoes, bracelet, stool, cushion, ear (compare, for instance, that of the athlete on the kylix no. 01.8038 in Boston[1]), nose, etc., that it seems best to regard it as a workaday product by the great painter.

1. Beazley, *Att. V.,* p. 179, no. 54; Caskey, *Vase Paintings, Boston,* pl. X, 28.

Flutists are favorite subjects with the Brygos Painter.

About 480 B.C.

RELIEF contour except for hair, which is reserved. Thinned glaze for chiton folds on breast, lines on neck, clavicles, zigzag pattern on cushion. Red for bracelet. Few lines of preliminary sketch.

Above and below scene, bands of double meanders, sometimes interlocking, encircling whole vase; on shoulder, three palmettes, buds and scrolls, with band of dots and tongues at juncture with neck.

Broken in a number of pieces; put together with slight restorations. Piece of under side of handle missing.

Height: 11 3/16 in. (28.4 cm.).

Width: 3 7/8 in. (9.8 cm.).

Acc. no. 24.97.28. Purchased in 1924, Fletcher Fund. Said to have been found at Gela. Mentioned in M.M.A. *Bulletin,* XX (1925), p. 130 (where it is said to be in the manner of the Brygos Painter); McClees, *Daily Life* (1933 ed.), p. 77. Listed as a work in the manner of the Brygos Painter by Beazley, *Att. V.*, p. 474.

48 LEKYTHOS

Athena

Plates 46, 175

PLAIN handle.

Athena holding a spear and an ornament from the stern of a ship (ἀκρωτήριον[1]). She wears a chiton, a himation, an ornamented Attic helmet, earrings, and spiral bracelets. The akroterion appears as an attribute of Athena on several vases of this period, for instance on a Nolan amphora in the British Museum[2] and a lekythos in Berlin.[3] Evidently the victory of Salamis and the growing importance of the Athenian navy stimulated the imagination of the vase painter and he saw the presiding deity of his city in terms of this new outlook.[4]

In this Athena the Brygan style has advanced a step further. It has become weaker, more attenuated, and also more refined. A comparison with the earlier Athena (no. 41) shows this change in a convincing manner. The renderings of individual forms—nose, lips, eye, earring, locks, draperies—are strikingly similar in the two figures; but in the later one the lines are thinner and more delicate, and the whole makes an almost ethereal impression. Whereas in no. 41 Athena firmly grasped her spear, here she hardly holds it; and the draperies with their long, strictly parallel lines appear stiff and lifeless compared to the earlier, more varied rendering. The three-quarter view is now successfully suggested by drawing the two breasts side by side in profile to one direction.

The same delicate, lifeless drawing appears on a number of other "Brygan" vases; for instance in the seated woman in Boston[5] and the flying Eros in Gela.[6] Whether they are works by a pupil of the Brygos Painter or by the artist himself at a late and weak stage is hard to decide;[7] but on the analogy of the late Kleophrades Painter (see pp. 35 f.) it seems best to believe in a late Brygos Painter.

About 480–470 B.C.

RELIEF contour. Thinned glaze for locks, folds of right sleeve, feathers on end of crest. Red for bracelets.

Above Athena, interlocking meanders in groups of two alternating with dotted saltire squares (once a four-leaved rosette); below, simple meanders; on

1. This is the word used by writers of the classical period and is therefore preferable to ἄφλαστον; cf. Torr, *Anc. Ships,* p. 68, note 152. On these ornaments cf. Saglio in Daremberg-Saglio, *s.v.* aplustre; Wade-Gery, *J.H.S.,* LIII (1933), pp. 99–101.

2. E 299; Wade-Gery, *op. cit.,* p. 100, fig. 4.

3. No. 2211; Lenormant-de Witte, *Élite Cér.,* I, pl. XCVI.

4. A Nike holding an akroterion appears on coins of Kyzikos, Knidos, Syracuse, etc. A. B. Brett has made the ingenious suggestion that these coins were struck in celebration of specific victories (cf. her article in a forthcoming number of the *Numismatic Chronicle,* "The Aphlaston, Symbol of Naval Victory"). This theory makes the connection of our Athena with the battle of Salamis even more likely.

5. Caskey, *Vase Paintings, Boston,* pl. X, 29.

6. Benndorf, *Gr. u. sic. Vasenbilder,* pl. LXVIII, 2.

7. Beazley, *Att. V.,* pp. 183 f., grouped such vases together as "in the manner of the Brygos Painter."

neck, three palmettes, buds and scrolls, with egg pattern above.

Broken; put together with no pieces missing. In lower portion, red under black glaze clearly visible (see p. xxxviii).

Height: 13⅜ in. (34 cm.).

Width: 4 3/16 in. (10.6 cm.).

Acc. no. 25.189.1. Purchased in 1925. Said to be from Gela. Mentioned in M.M.A. *Bulletin,* XXII (1927), pp. 18 f., fig. 4; McClees, *Daily Life* (1933 ed.), p. 117.

49 KYLIX

Thracian Woman

Plates 47, 180

RIDGE between stem and conical foot.

Interior: A Thracian woman is rushing forward, a spear in one hand, a large rectangular cloth, serving as a shield, along the other arm; the cloth is decorated with dots, zigzags, and frets. She is dressed in a girdled Ionic chiton, with overfold and kolpos, and has a fillet in her hair. On her arm, feet, and neck are small zigzag lines to indicate tattooing.[1] In the field, HO ΠAIS KAΛIS (I erroneously for O), "the boy is handsome."

Probably conceived as part of a composition representing the death of Orpheus.[2] It is an attractive, delicate piece of work with a good deal of dash. The style is Brygan but lacks the master's early incisive touch. Like no. 48, it is probably a late work by the Brygos Painter.

About 480–470 B.C.

RELIEF contour except for hair, which is reserved. Red for fillet and inscription. Thinned glaze for locks of hair, tattoo marks, ends of girdle, some markings on cloth, folds and horizontal line at bottom of chiton on farther side.

Round the scene, band of double, interlocking meanders in groups of four (once five) alternating with checkered squares. Under side of foot painted black, except for narrow band on which vase stands.

Broken; put together with a few pieces restored. Traces of red ocher application at handles.

Height: 3¼ in. (8.2 cm.).

Width with handles: 10⅞ in. (27.6 cm.).

Diameter of bowl: 8⅜ in. (21.3 cm.).

Diameter of scene: 4 7/16 in. (11.2 cm.).

Acc. no. G.R. 577. Purchased in 1896. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 121. In *V.A.,* p. 91, Beazley referred to it as "certainly Brygan, but not certainly, though quite likely, by the Brygos Painter"; in *Att. V.,* p. 183, no. 12, he called it "in the manner of the Brygos Painter." Attribution listed by Hoppin, *R.-f.,* I, p. 135, no. 77.

50 KYLIX

Reveler

Plates 44, 180

RIDGE between stem and conical foot.

Interior: A young reveler, wearing a mantle, a looped fillet with long tassels at the ends, and a wreath, holds out a full cup and grasps his stick. He is going home after the banquet and is continuing the revel on the street; his mouth is open, so he is evidently singing or declaiming; the large krater from which the wine was ladled is on the ground and a provision basket hangs on the wall. In the field, a meaningless inscription; on the krater, IKAΛOS.

Another work by the late Brygos Painter, comparable to nos. 48 and 49.

About 480–470 B.C.

RELIEF contour except for hair, which is reserved. Red for wreath, strings hanging from ends of fillet and from basket, string by which basket is suspended, inscription in field. Thinned glaze for hair on temple, dot in eye, and inscription on krater. Shape is similar to that of no. 49, and there is the same ridge at junction of foot and stem.

1. See the tattooed Thracian woman on the Nolan amphora E 301 in the British Museum; Cook, *Zeus,* II, pl. V.

2. e.g. Gerhard, *A.V.,* III, pl. CLVI; Gruppe in Roscher's *Lexikon, s.v.* Orpheus, col. 1185, fig. 10. A Greek style of dress is usual in such representations; occasionally a Thracian cap or a skin is added (cf. Roscher's *Lexikon, s.v.* Orpheus, cols. 1184 f.; *Annali,* XLIII [1871], pl. K). On this subject in vase paintings see references listed on p. 165, note 4.

Round the scene, band of double, interlocking meanders, closely spaced. On under side of foot, broad black band.

Broken in a few pieces; put together with insignificant restorations. Largish chips in center of mantle and above krater.

Height: 3¼ in. (8.2 cm.).
Width with handles: 10⅞ in. (27.6 cm.).
Diameter of bowl: 8 7/16 in. (21.4 cm.).
Diameter of interior scene: 4 3/16 in. (10.6 cm.).

Acc. no. 21.88.150. Purchased in 1921, Rogers Fund. Mentioned in M.M.A. *Bulletin,* XX (1925), p. 130. Listed by Beazley, *Att. V.,* p. 183, no. 11, as "in the manner of the Brygos Painter." Illustrated in Richter-Milne, *Shapes and Names,* fig. 164.

BRISEIS PAINTER

51 KYLIX

Youths

Plates 47, 48, 180

OFFSET mouth; ridge between stem and foot; tooled groove on side of foot.

Interior: The subject is uncertain. A youth, holding a forked stick, and therefore presumably a trainer, stands facing what looks like a tall piece of furniture. He is wrapped in a mantle, from which his right hand, with spread fingers,[1] protrudes, and wears shoes and a fillet. The object before him is a kind of stand composed of uprights and horizontals and is made of wood, of which the grain is indicated; on the horizontal beams at regular intervals are small circles and above each circle a knob rises from the beam. The ingenious suggestion has been made that it is a kind of wardrobe filled with alabastra placed upside down.[2] But the elongated knobs on the beams are too diminutive for alabastra, and the relief lines surrounding them show conclusively that the narrowing at the bottom (which in two or three examples looks like the neck of an alabastron) was not intentional but is due to defective painting with the glaze. Moreover, the stand is very different from the small painted chests, actually filled with alabastra, which occasionally appear on vases and have been identified as alabastothekai;[3] and wardrobes do not occur before the Roman period.[4] From its association with a trainer, the object on our kylix must have something to do with athletes. Whatever it is, no similar representation seems to be known.

Exterior: (A) Four youths are standing in a colonnade, presumably of a palaestra, and are listening to the music of a flute player. They have their mantles wrapped round them, all but one wear fillets, and the one opposite the flute player has shoes. The flute player, also shod, wears a long-sleeved chiton which is decorated with large dots surrounded by circles of small dots.

(B) Same subject as A, with variations. The flute player is bearded, and the youth opposite him has his mouth wide open, for he is singing. The figures repeat themselves with slight changes in the tilts of the heads and the arrangement of the folds. In A the columns, with architrave and mutules, are indicated along the whole picture; here they appear only in the left portion.

Though there is little action, the figures have a singular charm. They bring before us the modest, reverent Athenian boy, for whom temperance (σωφροσύνη) was the prescribed ideal, and make us realize the more leisurely side of life in the palaestra—the time spent between the athletic exercises, when the boys were standing about, talking and listening to music.

1. Whether this gesture has a specific meaning is uncertain, probably not, as hands in that position are characteristic of the Briseis Painter (cf. the cup in Hamburg mentioned below).

2. Cf. Pollak-Muñoz, *Coll. Stroganoff,* text to pls. XXXIX–XLI, quoting Delbrück: " . . . il s'apprête à prendre un de ces alabastra qui se trouvent, posés sur leur ouverture sur une espèce d'armoire en bois. Très distincte est la forme de ces alabastra au deuxième rang, à droite de l'armoire. . . . On plaçait les alabastra vides en les renversant sur des clous, qui les préservaient de la chute."

3. Daremberg-Saglio, *s.v.* alabaster ou alabastrum, p. 177, figs. 207, 208; cf. Demosthenes XIX.237: "You, Philochares, who used to paint alabastothekai and tambourines."

4. Richter, *Anc. Furniture,* pp. 144 f., figs. 340, 343.

The pictures are by the Briseis Painter,[5] an able artist of the Brygan circle, who decorated the kylix in London with the story of Briseis and Achilles.[6] Our kylix is one of his best works. Closely related is a kylix by him in Hamburg,[7] of the same shape (with offset mouth, ridge between stem and foot, and groove on side of foot), of the same dimensions, and with a similar subject—young athletes—there actively exercising.[8] The two trainers on the Hamburg cup bear a striking resemblance to several of the figures on our cup. Perhaps the two cups were companion pieces.

Characteristic renderings by the Briseis Painter are the eye either open or closed at the inner corner and with small iris in varying locations; the short line, sometimes hooked, for the nostril; the pouting lips; the delicate, short hairs in thinned glaze along forehead and temples, often somewhat longer in front of ears; the open hand with spread fingers; the acute angles in the lines of the drapery; the often angular outlines of toes and fingers. Similarly drawn shoes and columns occur on other works by this painter.[9]

About 480–470 B.C.

Relief contour except for hair, which is reserved. Red for fillets in int. scene and B, except that of flute player, which is reserved and bounded on each side by a relief line. In A fillets are reserved, also bounded on each side by a relief line. Thinned glaze for grain of wood in int. scene, for short front hairs, for circles of dots on flute players' tunics. Traces of preliminary sketch.

Round the int. scene, band of double meanders in groups of four, five, and six alternating with crossed and dotted squares. At top of architrave and continuing past its end in B, reserved line, evidently to separate offset mouth from bowl. This line, which was produced by tooling while vase was in leather-hard condition, in one case has shaved off top of youth's head—a clear indication that decorations were applied on vase before firing (see p. xli). Under side of foot painted black, except narrow band on which vase stands.

Practically intact. Brilliant black glaze, exceptionally well preserved. Slight remains of red ocher application at handles and on inside of stem.

Height: 4¼ in. (10.8 cm.).
Width with handles: 12 3/16 in. (31 cm.).
Diameter of bowl: 9⅛ in. (23.2 cm.).
Diameter of interior scene: 3⅛ in. (8 cm.).

Acc. no. 27.74. Purchased in 1927. Formerly in the Stroganoff collection. Published in Pollak-Muñoz, *Coll. Stroganoff,* pls. XXXIX–XLI. Described in M.M.A. *Bulletin,* XXIII (1928), p. 108, figs. 1, 8, and *Handbook* (1930 ed.), p. 350, where it is assigned to the Briseis Painter on Beazley's attribution. Illustrated in Richter-Milne, *Shapes and Names,* fig. 156.

MAKRON

52 KYLIX

Men, Youths, and Women

Plates 49, 51, 52, 180

Continuous curve from lip to foot; recess in foot.

Interior: A woman is seated on a stool, holding a fillet (or girdle). In front of her stands a bearded man, one hand on his hip, the other reaching into her sleeve. She wears a chiton with overfold and kolpos, a necklace (indicated by dots), disk earrings, and a fillet in her hair; the fillet in her hands has a knot near each end from which the three strands composing the cord fall loose, forming a decorative tassel.[1] He wears a mantle

5. Beazley, *V.A.,* pp. 109–111, *Att. V.,* pp. 194–196, 474, and *A.J.A.,* XXV (1921), p. 331, note.

6. E 76; Hartwig, *Meisterschalen,* pls. XLI, XLII, 1.

7. No. 1900, 518 in the Museum für Kunst und Gewerbe; Ballheimer, *Gr. Vasen in Hamburg,* pp. 30 ff., no. 8. Attributed to the Briseis Painter by Beazley in von Mercklin, *Arch. Anz.,* 1928, col. 492, and *Gr. u. röm. Altertümer* (*Führer, Hamburg. Mus. für Kunst und Gewerbe,* no. II), p. 37, no. 92. Exterior scenes figured by von Mercklin, *Arch. Anz.,* 1935, col. 153, figs. 67, 68.

8. The Hamburg and New York kylikes are the only extant examples with athletic scenes by the Briseis Painter, unless we include the kylix in the Louvre (G 278) with Nikai bringing fillets to victorious athletes.

9. For instance on the kylikes E 75 and 76 in the British Museum; cf. Hartwig, *op. cit.,* pls. XLI, XLII.

1. Haspels, *B.S.A.,* XXIX (1927–1928), pp. 217–219. Greek cords were evidently loosely twisted. Only one end of this one is preserved, but cf. those in A and B.

as well as a wreath and a bracelet. In the field, the inscriptions ΑΝΤΙΦΑΝΕΣ, Κ[αλλισ]ΤΟΣ (behind the man and to the right of his head), ΚΑΛΕ (behind the woman). Since the woman is called fair, "Antiphanes[2] is most handsome" probably refers to her companion.

Exterior: On each side are groups of men and women. All except one have their names inscribed, some incorrectly, for vase painters are notoriously bad spellers.

(A) From left to right: A woman (ΝΙΚΟΤΡΑΤΕ, for Nikostrate) puts her hand on the shoulder of a man (ΝΙΚΟΝ, Nikon). Another woman (ΚΕΛΙΤΡΑΣΤΕ, probably for Kallistrate) is climbing onto the lap of a seated man (ΕΥΚΛΕΣ, Eukles), one hand on his arm, the other under his beard. A third (ΠΕΛΕΑ, Peleia[3]) has both arms extended and is touching a youth coaxingly under the chin (ΝΙΚΟΘΕΝΕΣ, for Nikosthenes). On the wall hangs a mirror.

(B) From left to right: A youth (ΧΑΡΙΝΙΔΕΣ, Charinides) is leaning on his stick, one hand on his hip, while a woman (ΑΦΡΟ[δ]ΙΣΙΑ, Aphrodisia) is stretching out her hand to him, perhaps to take a flower which he once held. A youth (ΔΙΟΝΙΣΙΛΕΝΕΣ, for Dionysigenes[4]) and a girl are kissing each other—he has one hand on her head. A man (ΛΡΑΚΙΑΣ,[5] probably for Lakrias) is offering a flower to a woman (ΝΑΥΚΛΕΑ ΚΑΛ[ε]), "Naukleia[3] is fair." On the wall hangs a flute case.

All the men wear himatia and wreaths and most of them have knotted sticks; the women wear chitons and have their hair tied with fillets, several of which end in decorative tassels.

Below one handle is a stool with a cushion on it; below the other a palmette and a scroll ending in a lotos flower. On the under side of one handle is incised the inscription [hι]ΕΡΟΝ ΕΠΟΙΕΣΕΝ, "Hieron made it."

The names applied to the figures form an interesting study. Antiphanes, Eukles, and Nikon are common in Athens and are found at about the period of this vase.[6] Nikosthenes occurs in the sixth century as the name of a well-known potter. Only two other instances are given in Kirchner-Sundwall,[7] one of them doubtful, the other third century B.C. Charinides is not given in either Kirchner-Sundwall or Bechtel,[8] but Charinos is a common Attic name from the last third of the fifth century on; a potter by that name, dated about 510–500,[9] is known, and the name occurs in a dedicatory inscription found in the Persian debris.[10] Dionysigenes is found in the first half of the second century.[11] Lakrias is not a known name but Lakris occurs, hence Lakrias seems possible; perhaps it is a shortened form (*Kosename*) for Lakriteides,[12] in which case Lakrias would belong to the aristocratic Eumolpids. The women's names present no difficulty. Nikostrate[13] is common in Athens from the fifth century on, Kallistrate from the fourth century on; there are three Aphrodisias given in Kirchner-Sundwall, the earliest dated one of the end of the fourth century, and the name occurs with kale twice on vases;[14] Peleia is not given in Kirchner-Sundwall, but "dove" is of course

2. The name Ἀντιφάνης occurs also on the psykter by Oltos, no. 3, not there as a καλός name.

3. For *e* instead of *ei* cf. Meisterhans, *Grammatik*3, pp. 40 ff.

4. Kretschmer, *Vaseninschriften,* p. 119.

5. Mistakenly read ΛΥΡΚΙΑΣ in all previous publications.

6. Nikon occurs as a kalos name on a number of vases (Klein, *Lieblingsinschriften*2, pp. 138 f.).

7. *Prosopographia Attica.*

8. *Personennamen.*

9. Beazley, *J.H.S.,* XLIX (1929), pp. 43 ff.

10. *I.G.,* I², 581 (a dedication by Epichares and his sons Epichares, Opholonides, Charinos, Charisios, and . . . kles). This family is apparently still extant in the second century B.C. (Kirchner-Sundwall, *Prosopographia Attica,* no. 15452). Possibly our Charinides belongs to this family, as the suffix *-ides* suggests a good family and occurs in Opholonides in the dedication.

11. *I.G.,* II, 983.

12. Kirchner-Sundwall, *op. cit.,* nos. 8967–8971.

13. Though names formed on two complete stems (*Vollnamen*) are ordinarily reserved for the upper classes they occur also for hetairai (Bechtel, *Att. Frauennamen,* p. 39).

14. Klein, *op. cit.,* p. 150; Beazley, *Att. V.,* p. 106, no. 8.

an appropriate name for a hetaira[15] (as is Aphrodisia); Naukleia also is not given in Kirchner-Sundwall, but Naukles is fairly common from 420 B.C. on.

The decorations are by Makron, the painter of all except three of about thirty extant vases signed by Hieron as potter.[16] Though almost two hundred works have been attributed to him,[17] his name is preserved only on the beautiful skyphos in Boston,[18] which he signed jointly with Hieron (hιερον εποιεσεν, Μακρον εγραφσεν) and perhaps on the pyxis by him in Athens (Μακρ . . . .).[19] He ranks as one of the great cup painters of his generation. Though he had not the vitality of the Panaitios Painter or the fire of the Brygos Painter, his paintings are notable for his masterly line, especially in the rendering of the folds of women's clothes. Among his favorite subjects are men, youths, and women making love—sometimes in singularly harmonious compositions. The groups on our kylix of the girl climbing onto the lap of the man and of the youth and girl kissing are charmingly graceful; and the girl touching the youth's chin might have been sketched from life.

The individual renderings on our kylix are in Makron's characteristic manner. The heads have the long, flat skull and that peculiar profile with drooping underlip and prominent chin which is an unfailing criterion for this master's work. The eyes are long, narrow, and slightly oblique. The interior marking of the ear consists of a hooked line concave to the face. The nostril either is not indicated or is marked by a curving line slanting downward. The hair is sometimes drawn in black lines on a brown ground. The outlines of the figures are indicated in black glaze beneath the draperies. When women are shown in three-quarter view both breasts are drawn in profile in the same direction. Folds of sleeves are often indicated in thinned glaze, and two rows of arcs generally edge the chiton at neck and sleeves. The men's clavicles are continuous with the median line and do not recurve. Few anatomical markings in thinned glaze are preserved on our kylix, for the surface has suffered; so we must postpone their study until no. 55; but there are just visible the two converging lines in thinned glaze, on the left breast of Antiphanes, which are characteristic of Makron. Some of the hands are clumsily drawn; those of the woman in the interior scene are exceptionally good, with tips bent back, and with the typical two curving lines at base of thumb and little finger. The ankle is indicated by a short, hooked line. The feet are short. The hair on the chest of the man in the interior scene is marked by short strokes in thinned glaze along the median line and pectorals and by dots on the rest of the surface.

The paraphernalia in our scenes—stools, mirror, flute case, knotted sticks, necklace of dots, fillets and girdle with loose ends, wreaths of red dots, and flowers—appear again and again in similar scenes by Makron.

About 490–480 B.C.

RELIEF contour except for hair, which is reserved. Red for wreaths of men, fillets of women (except one in int. scene), flowers, inscriptions (except signature, which is incised). Thinned glaze for Nikosthenes' whiskers, hair on body of Antiphanes, some markings of muscles, folds of some chiton sleeves. Hair is painted either solid black or in relief lines on ground of thinned glaze; its contours are either

15. On the class of people who bore names formed from those of animals see Bechtel, *op. cit.*, pp. 86 ff., especially p. 99.

16. Beazley, *op. cit.*, pp. 211–224, 474, *V.A.*, pp. 101–106, and *A.J.A.*, XXV (1921), pp. 331 ff.; Hoppin, *R.-f.*, II, pp. 38 ff.; Pfuhl, *Malerei*, I, pp. 467 f.; Leonard in Pauly-Wissowa, VIII, *s.v.* Hieron, cols. 1516 ff.

17. Beazley, *Att. V.*, pp. 211 ff.

18. Hoppin, *op. cit.*, pp. 52 f.; Furtwängler-Reichhold, II, pl. 85; Beazley, *op. cit.*, p. 211, no. 3.

19. F40; cf. Graef-Langlotz, *Ant. vas. Akrop.*, II, no. 560, pl. 43. It seems unlikely that the letters are part of the name of the woman alongside whom they are written, for Bechtel lists no woman's name beginning with Makr.

drawn in a simple curve or marked by a series of large dots. Traces of preliminary sketch.

Round the int. scene, band of simple, interlocking meanders; below ext. scenes, single reserved line. Lip of cup reserved, with black line round edge. Recess in foot reserved; black band on under side of foot.

Broken in a number of pieces; put together with slight restorations. Surface has suffered considerably in places.

Height: 5 3/16 in. (13.2 cm.).

Width with handles: 16 3/4 in. (42.5 cm.).

Diameter of bowl: 13 1/4 in. (33.7 cm.).

Diameter of interior scene: 5 5/16 in. (13.5 cm.).

Acc. no. 12.231.1. Purchased in 1912, Rogers Fund. Said to have come from Vulci. The vase has been known for a long time and was published as early as 1837 by de Witte, *Descrip. d'une coll. de vases peints et bronzes ant. prov. des fouilles de l'Étrurie,* p. 7, no. 12. It was then in the possession of the Prince of Canino. The signature and the many inscriptions on it made it an object of interest to early archaeologists. But since they had no access to the vase itself, they copied the readings of the inscriptions from one another, including a number of mistakes (see footnotes in Richter, *A.J.A.,* XXI [1917], pp. 2 f.): Brunn, *Gr. Künstler,* II (1859), p. 699, no. 12; Böckh, *C.I.G.,* IV (1877), 8219; Klein, *Meistersignaturen* (1887), p. 166, no. 7, and *Lieblingsinschriften*² (1898), pp. 104, 138; Wernicke, *Lieblingsnamen* (1890), pp. 14 f.; Kretschmer, *Zeitschrift für vergl. Sprachforschung,* IX (1888), p. 452, and *Vaseninschriften* (1894), p. 119. When Leonard published *Über einige Vasen aus der Werkstatt des Hieron* (1912), he included the vase among "Verschollene Gefässe" (*op. cit.,* pp. 18 f.). After it was acquired by the Museum it was briefly described in M.M.A. *Bulletin,* VIII (1913), p. 154, and published by Richter, *A.J.A.,* XXI (1917), pp. 2 ff., pls. I–III. Mentioned and illustrated in M.M.A. *Handbook* (1930 ed.), pp. 118 f., fig. 75 (int.); McClees, *Daily Life* (1933 ed.), p. 55, fig. 70; illustrated in Richter, *Sculpture and Sculptors*², fig. 288 (part of A); Richter-Milne, *Shapes and Names,* fig. 166. Included among the works attributed to Makron by Beazley, *V.A.,* pp. 101, 104, no. 58, and *Att. V.,* p. 216, no. 84; Hoppin, *R.-f.,* II, pp. 68 f., no. 18; Pfuhl, *Malerei,* I, p. 468, and III, fig. 448. Palmette ornament referred to by Jacobsthal, *Ornamente,* pp. 84, 120.

53 KYLIX

Satyr and Maenad; Banquet Scene

Plates 50, 53, 54, 180

CONTINUOUS curve from neck to foot; recess on foot.

Interior: A satyr with a finely curved tail and long hair tied at the back is playing the double flute; to his music a maenad, thyrsos in hand, is dancing with rhythmical steps. The motion of the dance is suggested by her oblique posture, which also helps admirably to fill the circle. She wears a chiton with deep kolpos. In the field is the inscription ΡΟΔΟ[π]ΙΣ [κα]ΛΕ, "Rhodopis is pretty." It is the same name as that of the celebrated hetaira who made a costly dedication at Delphi.[1]

Exterior: (A and B) A banquet scene with six couches on which recline bearded men and hetairai. The meal is at an end; the three-legged tables are standing by the couches, but they are empty except for the gay branches (the equivalent of our flower centerpieces) hanging down their sides.[2] A small slave boy—painted under one handle—is serving wine from a large, wreathed krater—painted under the other handle. His task is to fill the cups of the guests with his jug, pouring the wine through his strainer. Another strainer and a ladle are hanging from a candelabrum beside one of the couches, ready for use. On the candelabrum is a lighted lamp, lending a dim light to the evening scene. The groups of men and women are beautifully varied. Sometimes the hetaira is on the couch with the man, and the two are drinking together or caressing each other; or, about to climb up, she has hung her chiton on a nail on the wall and is tying her fillet so that her hair will stay in place; or she is entertaining her

1. Herodotos II. 134 f. identifies this Rhodopis with the hetaira beloved by Sappho's brother—wrongly, according to Athenaios XIII. 596 b, c. The name occurs also on a black-figured hydria in the British Museum, B 329, and a black-figured hydria in Naples, in the latter as a kale name (Klein, *Lieblingsinschriften*², p. 47).

2. Richter, *Anc. Furniture,* p. 79.

lover by playing the flute; or she holds his head while he vomits into a near-by vase (the head is missing but the stream of wine is preserved; the girl stands as far away as possible, and turns her head aside). On the wall hang a pair of castanets and a provision basket.

The signature HIEPON ΕΠΟΕΣΕΝ is incised under one handle. For the omission of the iota compare, for instance, the Berlin kylix.[3]

This kylix, like no. 52, ranks among Makron's best work. We have here a richer assortment of lovely poses than this artist is wont to give us. And the figures are drawn with an unhesitating brush that can draw contours of bodies, the multitudinous folds of rich garments, and locks of hair with equal ease and knowledge. It is only the hands which sometimes seem helpless and clumsy, as so often in Makron's work. Unfortunately the surface is not well preserved and we miss many a lovely detail.

The design has great beauty. The straight-legged couches and tables with the black spaces between them form a decorative band and seem to supply an architectural base for the undulating lines of the figures above them.

About 490–480 B.C.

Relief contour except for hair, which is reserved. Red in int. scene for wreaths of satyr and maenad; in A and B for wreaths, fillets (except two, which are reserved), branches on tables, strings of basket, strings by which castanets are suspended, flame of lamp, wine which is being vomited, inscription. Thinned glaze for anatomical markings, portions of hair, and hair on one man's chest.

Round the int. scene, triple, interlocking meanders; below ext. scene, single reserved line; reserved band round rim. Under side of foot black, except narrow band on which vase stands.

Broken in many pieces; put together with some restorations, including part of stem. Surface much injured.

Height (as restored): 5 7/16 in. (13.8 cm.).

Width with handles: 16 1/8 in. (41 cm.).

Diameter of bowl: 13 1/16 in. (33.2 cm.).

Diameter of interior scene: 5 1/16 in. (12.8 cm.).

Acc. no. 20.246. Purchased in 1920, Rogers Fund, from H. Mottez, a private collector in the south of France whose father had acquired it in Naples in 1837. In a letter to John Marshall dated April 25, 1920, Mr. Mottez wrote: "Ces vases [referring to this one and nos. 25, 66] ont été achetés par mon père à Naples en 1837 à un nommé Campanari qui faisait des fouilles pour le compte du gouvernement . . . . Ces vases étaient tellement admirés par Ingres qu'il en demanda des calques à mon père." Mentioned in M.M.A. *Bulletin,* XVIII (1923), p. 256, fig. 1 (there attributed to Makron), and *Handbook* (1930 ed.), pp. 118 f. Published by Richter, *A.J.A.,* XXVII (1923), pp. 273–277, figs. 12–14. Included in works attributed to Makron by Beazley, *Att. V.,* p. 216, no. 72. Perhaps identical with the vase cited in *Musée étrusque de Canino,* p. 10, no. 1988, also signed επτοεσεν, in which case it would be Brunn 15,[4] Leonard 33,[5] Hoppin 34.[6]

54 KYLIX

Men and Youths

Plates 50, 55, 56

Continuous curve from lip to stem. Foot restored.

Interior: A bearded man, leaning on a stick, is watching a seated youth who is bending over to tie his sandal. The man is wrapped in his himation, the youth has thrown his loosely round the lower part of his body; both wear wreaths. Behind the man is a diphros with a cushion on it.

Exterior: (A and B) Bearded men and youths. In A they are composed in three groups of two, each consisting of a man and a youth facing each other, holding flowers. In B there is a central group of three figures—a lyrist playing to his friends—flanked on each side by a group of two—a bearded man confronting a youth, and a youth playing the flute for his admirer (of this group little is preserved). All wear himatia and

3. Beazley, *Att. V.,* p. 213, no. 26. Cf. Kretschmer, *Vaseninschriften,* p. 130; Meisterhans, *Grammatik*3, pp. 57 f.

4. *Gr. Künstler,* II, p. 699.

5. *Über einige Vasen aus der Werkstatt des Hieron,* p. 19.

6. *R.-f.,* II, p. 92.

wreaths; some carry sticks. On the walls hang three sponges and a strigil, which show that we are in a palaestra. Below one handle is a diphros, below the other a folding stool, each with an embroidered cushion on it. Under one handle is incised the signature HIEPON EΓOIESEN.

Though the drawing has the easy flow of Makron's work, his deficiencies are here apparent. The composition, while finely balanced, is somewhat monotonous, the movements are sometimes stiff, the expressions almost morose. There is no attempt at originality in the poses; we are familiar with them from his many other conversation scenes. Admirable, on the other hand, is the rendering of the heavy mantles with their simple, expressive folds, drawn with an amazingly sure hand. We observe again Makron's stylistic characteristics (see p. 74) and favorite paraphernalia—the stools, cushions, flowers, wreaths, sticks, sponges, strigils. Of the anatomical markings in thinned glaze here visible we may note especially the two lines on the neck, the pair of converging lines on each breast, the s-shaped curves for the serratus magnus.

About 490–480 B.C.

RELIEF contour except for hair and beards, which are reserved. Red in int. scene for wreaths and sandals; in A and B for wreaths, flowers, cord for plektron of lyre, strings by which sponges and strigil are suspended. Thinned glaze for anatomical markings, whiskers, checker pattern on cushion of diphros under handle. Extensive traces of preliminary sketch, also of red ocher application.

Round the int. scene, band of double, interlocking meanders; below ext. scene, single reserved line; lip of cup reserved, with black line round edge.

Broken in many pieces; put together with considerable restorations, including foot, most of stem, and larger part of both handles. Cup was broken in antiquity and repaired with bronze rivets, of which some are partly preserved.

Height (as restored): 5 3/16 in. (13.2 cm.).
Width with handles (as restored): 16 1/4 in. (41.2 cm.).
Diameter of bowl: 13 in. (33 cm.).
Diameter of interior scene: 5 5/8 in. (14.3 cm.).

Acc. no. 08.258.57. Purchased in 1908, Rogers Fund. Said to be from Città Castellana. Mentioned in M.M.A. *Bulletin,* V (1910), p. 143, fig. 5, and *Handbook* (1930 ed.), pp. 118 f. Published by Richter, *A.J.A.,* XXI (1917), pp. 5 ff., pls. IV–VI. Listed among Makron's works by Beazley, *V.A.,* pp. 101, 105, no. 64, and *Att. V.,* p. 217, no. 90; Hoppin, *R.-f.,* II, p. 66, no. 17; Nicole, *Rev. arch.,* IV (1916), p. 403, no. 23.

55 KYLIX

Satyrs and Maenads

Plates 57, 59, 60, 180

OFFSET mouth; ridge at juncture of foot and stem. Walls and foot heavy.

Interior: A maenad with streaming hair, thyrsos in hand, is trying to escape from a satyr. She wears a chiton girt with a tasseled cord[1] to form a kolpos. Both have wreaths.

Exterior: (A and B) The theme of satyrs attacking maenads is repeated on the outside in several lively groups. The satyr is either rapidly pursuing, or slowly approaching, or has grasped the maenad by the arm. The satyrs are nude, four carry spotted leopards' skins over their arms, and one holds a drinking horn. The maenads are armed with thyrsoi and wear long chitons tied round the waist with tasseled girdles and drawn up to form deep kolpoi. Most of them have skins hanging down their backs. Both satyrs and maenads have ivy wreaths in their long, streaming hair.

This is one of the most attractive of Makron's unsigned works, not in his most careful manner but full of spirit and movement. It is as if the staid, conventional Makron had suddenly felt the excitement of the wild life in the woods and had tried to convey his inspiration in his picture. Though he could not attain the impetuousness of Brygos, he has in the running maenads reached a carefree vivacity lacking in most of his other work. Only a few other paintings, such as the

1. See p. 72, note 1.

wonderful dancing maenads on the kylix in Berlin[2] and the satyrs and maenads on the kylix in Brussels,[3] show the same spirited quality.

We note again Makron's characteristic renderings (see p. 74)—his facial type, the outlines of figures drawn in black glaze under the draperies, the two wavy lines edging chiton at neck and on sleeves, the hooked line for the ankle. Here the folds of the whole upper part of the chiton are drawn in thinned glaze, instead of only the sleeves as on no. 52. Most of the surface is well enough preserved to show the scheme for anatomical markings in thinned glaze. The serratus magnus is marked by a row of s-shaped curves generally flanked by single arcs, closely spaced, and is placed very low, sometimes as far down as the hips; the shoulder blade is indicated by a deep curve; the lower boundary of the deltoid by a small arc on the upper arm; the biceps and triceps by curving lines, not symmetrically placed; the muscles of the forearm by long straight lines, sometimes recurving; the metacarpal bones of the hand by short straight lines; the depression above the trochanter by two double curves concave and convex to each other; the muscles on the thigh by two long, curving lines concave to each other; the muscles on the lower leg by the usual straight and curving lines. On the exposed frontal breast of the pursuing satyr are the two typical converging lines. The thyrsoi have transverse lines on the staffs, sometimes crossing at the head.

The subject of satyrs attacking maenads is a favorite one with Makron, and there are many versions of it, several strikingly similar to our scene. We may compare especially the kylix no. 2654 in Munich[4] and one in private possession.[5]

2. No. 2290; Gerhard, *Trinkschalen,* pls. IV, V; whence Hoppin, *R.-f.,* II, p. 41; Pfuhl, *Malerei,* III, fig. 438.

3. R 247; Pottier, *Gaz. arch.,* XII (1887), pls. XIV, 2, XV, 1 and 2; Hoppin, *op. cit.,* p. 55.

4. Hoppin, *op. cit.,* p. 63; Furtwängler-Reichhold, I, pl. 46; Beazley, *Att. V.,* p. 213, no. 28.

5. In Paris, 1934; unpublished.

About 490–480 B.C.

RELIEF contour except for hair, which is reserved. Red for wreaths and girdles of maenads. Thinned glaze for folds of upper parts of chitons, dots and lines on fawn's skin worn by the maenad who is grasped by the arm, lines on some of the leopards' skins, anatomical markings on satyrs' bodies, often the ends of streaming hair of maenads, hair on body of satyr with drinking horn. Traces of preliminary sketch.

Round int. scene, double, interlocking meanders. Above and below ext. scene, single reserved line. Reserved, tooled lines edge ridge at base of stem.

Broken in a number of pieces; put together with hardly any restorations.

Height: 5 in. (12.7 cm.).

Width with handles: 14¾ in. (37.4 cm.).

Diameter of bowl: 11¼ in. (28.6 cm.).

Diameter of interior scene: 4 15/16 in. (12.5 cm.).

Acc. no. 06.1152. Purchased in 1906, Rogers Fund. Formerly in the Joseph von Kopf collection, then in that of Edward Warren. Illustrated by Pollak, *Joseph von Kopf als Sammler,* pl. 5, 97. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 120. Included among Makron's works by Beazley, *V.A.,* pp. 101, 103, no. 29, and *Att. V.,* p. 214, no. 36; Hoppin, *R.-f.,* II, p. 102, no. 78.

56 KYLIX

Youth and Dancing Girl

Plates 57, 180

CONTINUOUS curve from lip to foot; recess on foot.

Interior: A youth leaning on a stick, his right hand on his hip, is watching a slim young girl dance and play the castanets. He is wrapped in a mantle; she wears a chiton girt across her chest and round her waist with a tasseled cord. In the field (behind the youth and above the girl), HE ΠΑΙΣ ΚΑΛΕ, "the girl is fair."

It is a charmingly lifelike picture, more spontaneous than much of Makron's work. The girl's oblique posture successfully conveys her movement in the dance. The outlines of her legs are drawn through the drapery, one in profile, the other in full front; the trunk is frontal, both

breasts in profile to left. The bounding lines of the chiton and the youth's clavicles, ankle, and converging lines on breasts are in Makron's characteristic manner. The youth's right hand, with its clumsy long first finger, is a good instance of Makron's often careless drawing of details.

We may compare as an analogous work the dainty flutist and dancer in the British Museum.[1]

About 490 B.C.

RELIEF contour except for hair, which is reserved. Red for wreath of youth, fillet in girl's hair, her tasseled girdle, inscriptions. Thinned glaze for whiskers of youth, folds of upper part of chiton. Traces of preliminary sketch.

Round the scene, border of interlocking meanders. Recess on foot reserved; outside of foot reserved; black band on under side of foot.

Broken in several pieces; put together with practically no restorations except on foot.

Height: 3 $\frac{7}{16}$ in. (8.8 cm.).

Width with handles: 10$\frac{1}{8}$ in. (25.7 cm.).

Diameter of bowl: 7 $\frac{11}{16}$ in. (19.5 cm.).

Diameter of scene: 3 $\frac{9}{16}$ in. (9 cm.).

96.9.191

Acc. no. G.R. 1120. Purchased in 1896. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 120; McClees, *Daily Life* (1933 ed.), pp. 55, 79, fig. 96. Attributed to Makron by Beazley, *V.A.*, pp. 101, 106, no. 97, fig. 65, and *Att. V.*, p. 220, no. 143. Attribution listed by Hoppin, *R.-f.*, II, p. 103, no. 81. Referred to by Langlotz, *Zeitbestimmung*, p. 86, as an early work by Makron. Mentioned and illustrated by Pfuhl, *Malerei*, I, pp. 472 f., III, fig. 439.

57 KYLIX

Youth; Man and Youths

Plates 58, 180

CONTINUOUS curve from neck to stem; foot restored.

Interior: A youth stands leaning on his stick, which is propped under his arm; in one hand he probably held a flower but the vase is broken at this point.

Exterior: (A) A group of a bearded man and two youths and (B) a group of three youths. In A a youth is offering a wreath to another youth or boy; behind stands a man ready with the more substantial gift of a full purse. In B a youth or boy is running away from an admirer who is smelling a flower and encounters another youth who raises his hand in welcome. All have himatia, all but one fillets, and all but two have sticks.

A rather stolid work by Makron. The attitudes of the figures occur again and again in this artist's conversation scenes. Note the two lines on the neck and on each breast, and the characteristic facial types, clavicles, mantles.

About 480 B.C.

RELIEF contour except for hair, which is reserved. Red for fillets, wreath, flower, string of purse. Thinned glaze for markings of muscles. Traces of preliminary sketch.

Round int. scene, interlocking meanders; below ext. scene, single reserved line; lip of cup reserved, with black line round edge; recess on foot reserved; black band on under side of foot.

Broken in a number of pieces; put together with some restorations, including part of stem. Cup is very light and thin and beautifully potted. Extensive remains of red ocher application.

Height (as restored): 3 $\frac{11}{16}$ in. (9.3 cm.).

Width with handles: 11$\frac{1}{4}$ in. (28.6 cm.).

Diameter of bowl: 9 in. (22.9 cm.).

Diameter of interior scene: 3$\frac{3}{4}$ in. (9.5 cm.).

Acc. no. G.R. 573. Purchased in 1896. Said to be from Capua. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 120. Attributed to Makron by Beazley, *V.A.*, pp. 101, 106, no. 92, and *Att. V.*, p. 219, no. 124. Attribution listed by Hoppin, *R.-f.*, II, p. 102, no. 80.

58 FRAGMENT OF A KYLIX

Dinner Party

Plate 49

Only a portion of the interior picture is preserved. We are in the middle of a dinner party. Two male figures are reclining on a couch, one

1. E 61; Hoppin, *R.-f.*, II, p. 59; Beazley, *Att. V.*, p. 217, no. 88.

holding a metal phiale, the other perhaps fluting.[1] Beside them is a table with food (loaves[2] and slices of meat[3] or fish), drink, and leafy branches. Under the table lies a naked youth with his mouth open; he is drunk and has slipped from his couch. Above him, AMVXOS (an unknown name; hardly for Ἄμυκος).

The style is that of Makron. The s-shaped curves for the folds of the mantles, the profile of the youth under the table with the drooping lip and heavy chin, the single hooked line in his ear, the two lines in thinned glaze on his neck, the two long lines in thinned glaze on the forearm, and the table so like those on the kylix no. 53 are sure indications of this master's work. The scene is executed in his more careful manner, with a good deal of detail. The composition is unusual; Makron generally chose two figures, either both standing or one standing and one sitting, for the interior of his cups. The body of the youth under the table had to follow the curve of the circular field.

About 490–480 B.C.

RELIEF contour except for hair, which is reserved. Red for branches and inscription. Thinned glaze for anatomical markings.

Small portion of stem is preserved. Kylix must have been large, for fragment is quite flat.

Height: 3½ in. (8.9 cm.).

Width: 4 in. (10.2 cm.).

1. To judge from the position of his arms (Beazley's suggestion).

2. Cf. Besnier in Daremberg-Saglio, *s.v.* pistor, figs. 5698, 5699; Murray, *Designs from Gr. Vases,* pl. XI, 41; Beazley, *C.V.: Oxford,* 2, III, I, pl. LII, 1, p. 106.

3. Such long slices often occur in dining scenes (Richter, *Anc. Furniture,* pp. 79 ff.). On the kylix E 22 in the British Museum (Murray, *loc. cit.*) such a piece of meat ends in the hoof of an animal. On this subject cf. also Furtwängler in Furtwängler-Reichhold, II, p. 118, note 4, and p. 122; Pollak, *Ath. Mitt.,* XXIII (1898), p. 176. Pork, at least, was a favorite food in Athens at the time (Fournier in Daremberg-Saglio, *s.v.* cibaria, p. 1159). But fish was the staple diet of the classical period, and it too was eaten in long slices (cf. Besnier, *ibid., s.v.* salsamentum, p. 1023); so the long strips on the vases may also sometimes be fish.

Acc. no. 07.286.49. Purchased in 1907, Rogers Fund. Said to have come from Arezzo. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 120. Attributed to Makron by Beazley, *V.A.,* pp. 102 f., no. 9, and *Att. V.,* p. 212, no. 9. Attribution listed by Hoppin, *R.-f.,* II, p. 102, no. 79.

DOURIS

59 KYLIX

Women and Youths

Plates 61, 63, 64, 181

CONTINUOUS curve from lip to foot; recess on foot.

Interior: Two women have taken off their clothes, rolled them up into neat bundles, and are putting them on diphroi. One of them wears a long fillet wound three times round her head, and loop earrings. The other has the ends of her hair in a bag, tied with a long string and wears a fillet which she is on the point of removing; she has a necklace with pendant. On the stools are cushions and on one there is also a mantle, neatly folded, the stacked folds showing above the pointed ends. In the field, HO [π]AIS KALOS, "the boy is handsome."

Exterior: Women and youths, arranged in a beautifully balanced design.

(A) Three groups of two: a woman holding a fillet and a youth putting his hand on her shoulder; two women, one inclining her head so as to receive a fillet from the other; and a youth putting one hand on the head, the other on the arm of a woman, who turns away.

(B) The center is occupied by a woman holding a flowered branch, which is balanced on her other side by an ivy leaf. On the left is a youth with a lyre, offering a flower to a woman with a perfume vase (plemochoe[1]). On the right are two women and a boy, one offering him a fillet, the other a flower; the boy holds a lyre and turns eagerly to the woman with the fillet, putting one hand on her head.

1. Richter-Milne, *Shapes and Names,* pp. 21 f., figs. 146–148.

The youths wear fillets and himatia; the boy is nude and has a fillet. The women have long chitons, himatia, and sakkoi (except two, who have fillets); two of the women wear loop earrings similar to that in the interior scene.

The pictures are by Douris, the fourth great cup painter of this period. He was distinguished for his finished draughtsmanship and the quiet poise of his figures. More than thirty vases signed Δορις εγραφσεν, "Douris painted it," have survived,[2] and about a hundred more have been attributed to him.[3] That he was a potter as well as a painter we know from the kantharos in Brussels[4] on which he signed επ [οιεσεν] as well as εγραφσεν. From this it does not follow that he potted all the vases he decorated; we know that Kleophrades, Kalliades, and Python made vases which he decorated.[5]

Douris was evidently active a long time, for we can distinguish an early, a middle, and a late period.[6] To the early one (from about 500 B.C.) belong the signed kylikes in Vienna with arming scenes[7] and the one in Boston with a disk thrower.[8] At this time his figures have a good deal of animation, his style has not yet become crystallized, the influence of the Panaitios Painter is evident. Specific distinguishing marks are the simple form of clavicle which does not recurve at the inner end (or with recurve marked only in thinned glaze), the single shallow curve for the hip furrow, and the early rendering of the chiton with deep zigzag edges. To the middle period, the late nineties and the eighties of the fifth century, belong the great majority of Douris' extant paintings, including such masterpieces as the Eos and Memnon in the Louvre[9] and the psykter in the British Museum.[10] His style is now fully developed and henceforth remains remarkably uniform—distinguished, accomplished, academic. The clavicle now has a hook at the inner end, the hip furrow is marked by two distinct curves instead of one,[11] and the zigzags along the lower edges of chitons are less deep than before, sharing in the general naturalistic advance. The works of the third and last period (around 470 B.C.) are by no means weak reproductions of earlier achievements, as is the case with some other long-lived artists (see pp. 35 f.). Though some of Douris' earlier vitality has gone, he compensates for it by a new monumental quality. Always inclined to a certain statuesqueness in his figures, he felt at home with the ampler forms introduced at this time. Our kylix is one of his ablest products in this last phase. The two women on the interior, with their undulating contours and quiet poses, show the new elevation of spirit; but the exterior pictures repeat more or less the conventional groups rendered familiar from many other representations by Douris. A comparable work is the kylix in Boston[12] with monumental maenad and satyrs on the interior,

2. Hoppin, *R.-f.*, I, pp. 208 ff.; Beazley, *J.H.S.*, XXXIX (1919), p. 85.

3. Beazley, *Att. V.*, pp. 199 ff.

4. Furtwängler-Reichhold, II, pl. 74, 1; Mayence, *C.V.: Bruxelles*, 1, III, I *c*, pls. 5, 6.

5. Kylikes in Berlin, Paris, and Vienna; Hoppin, *op. cit.*, pp. 212, 244, 254, 266, 269. The name Python is not followed by epoiesen; but that it is a potter's name rather than a kalos name is indicated by the facts that the inscription is in each case on the rim of the foot instead of the field of the scenes and that Python signs as potter on a kylix decorated by Epiktetos (Furtwängler-Reichhold, II, pl. 73, 2).

6. For a history of his development cf. Pfuhl, *Malerei*, I, pp. 477–480, and especially Beazley, *J.H.S.*, XXXIX (1919), p. 84, whom I follow in my short sketch, also omitting the distinct group of the Berlin kylix 2286 and its associates as by a different artist (the Triptolemos Painter, whose name was evidently also Douris). The order in Beazley's list, *Att. V.*, pp. 199 ff., is approximately chronological; cf. also Beazley, *op. cit.*, p. 474, and *A.J.A.*, XXXIX (1935), p. 481.

7. Furtwängler-Reichhold, I, pl. 53; Beazley, *Att. V.*, p. 200, no. 9.

8. Hartwig, *Meisterschalen*, pl. XXI; Beazley, *op. cit.*, p. 200, no. 13.

9. Pottier, *Vas. ant. du Louvre*, III, pl. 108; Beazley, *op. cit.*, p. 203, no. 42.

10. Furtwängler-Reichhold, I, pl. 48; Beazley, *op. cit.*, p. 209, no. 126.

11. Beazley, *J.H.S.*, XXXIX (1919), p. 84.

12. Hartwig, *op. cit.*, pls. LXXIV, LXXV; Beazley, *Att. V.*, p. 207, no. 111.

conventional rows of figures on the exterior, palmette designs round the handles, and the ivy twig like a trade-mark in the field.

In the individual renderings on our kylix we may note as characteristically Dourian the finely rounded skull with wavy contour for the hair on forehead and temples; the circle and dot of the iris placed at the inner corner of the eye; the powerful chin; the two arcs forming the inner contour of the ear; the single line in thinned glaze on the neck; the dots for the nipples; the arcs joined to straight lines for the serratus magnus; the curving line for the ankle. The clavicle is marked by two distinct curves sometimes recurving. The hands are ably drawn with careful indication of the finger joints. Decorated sakkoi are popular with Douris during his whole career, and the loop earring occurs elsewhere in his work.

Indications of a late date are, besides the shallower zigzags along the lower edge of the chiton and the less schematic folds of the mantles, the advanced rendering of the breasts of the two women in the interior scene. In the stooping figure one breast is in full profile; the other, placed slightly higher, is in three-quarter view with the nipple indicated by a dot. In the woman taking off her fillet both breasts are drawn boldly in front view, each marked as a large arc with a dot above it.

About 470 B.C. (In spite of its late date this kylix has been included in this section because Douris' chief work falls into the ripe archaic period.)

RELIEF contour except for outlines of hair, which are reserved (in int. scene, in woman removing fillet, inner edge of reserved line is in relief). Red for fillets (except that of stooping woman in int. scene, which is reserved, bordered with relief lines), string by which hair bag is tied, flowers, bracelet, inscription. Thinned glaze in int. scene for parts of nipples of stooping woman, necklace, a few markings on bodies between chest and hips; in A and B for anatomical markings of male figures (see pls. 63, 64), folds on upper parts of chitons, some markings on tortoise-shell sounding boards. Extensive traces of preliminary sketch, including outlines of youths beneath mantles.

Round the int. scene, interlocking meanders (in groups of three, four, five, six) alternating with crossed squares (once half a square); below ext. scenes, reserved line; round each handle, design of four palmettes, scrolls and dots. Lip of cup reserved, with black line round edge; recess in foot reserved; under side of foot black, except narrow band on which vase stands.

Broken in a number of pieces; put together with a few restorations. Some remains of red ocher application.

Height: 5 in. (12.7 cm.).
Width with handles: 15 7/16 in. (39.2 cm.).
Diameter of bowl: 12 7/16 in. (31.6 cm.).
Diameter of interior scene: 7 1/16 in. (18 cm.).

Acc. no. 23.160.54. Purchased in 1923, Rogers Fund. Attributed to Douris by John Marshall. Mentioned and illustrated in M.M.A. *Bulletin,* XX (1925), p. 129, fig. 4, and *Handbook* (1930 ed.), p. 120, fig. 77. Published by Richter, *A.J.A.,* XXX (1926), pp. 33 ff., figs. 1–3. Included among works attributed to Douris by Beazley, *Att. V.,* p. 207, no. 110. Attitudes of figures discussed and side A illustrated by Speier, *Röm. Mitt.,* XLVII (1932), p. 6, pl. 2. Composition of a group on A discussed by Hofkes-Brukker, *Frühgr. Gruppenbildung,* p. 60.

60 FRAGMENT OF A KYLIX

Head of Satyr; Parts of Legs

Plate 66

Interior: Filleted head and right shoulder of a satyr playing a lyre, of which a part remains. He evidently was part of a composition of two figures. In the field, an ivy twig.

Exterior: (A) Legs of three running figures, with a piece of a mantle.

By Douris. Compare his satyrs on the kylix in the Vatican, H 569.[1]

About 475 B.C.

1. Beazley, *Att. V.,* p. 205, no. 77; Hartwig, *Meisterschalen,* pl. LXXIII; Alinari photograph 35800.

RELIEF contour except for hair and beard, which are reserved. Buff (applied clay) for fillet.

Round the int. scene, double, interlocking meanders alternating with crossed squares; below ext. scenes, reserved line.

Hole and grooves for ancient rivets above satyr's head and in corresponding place on ext.

Height: 2⅜ in. (6 cm.).

Width: 3 3/16 in. (8.1 cm.).

Acc. no. 22.139.82. Purchased in 1922, Rogers Fund. Attributed to Douris by Beazley, *Att. V.*, p. 206, no. 92.

ANTIPHON GROUP

61 KYLIX

Flutist; Youths

Plates 62, 181

CONTINUOUS curve from lip to foot; recess on foot.

Interior: A young flute player is standing, his double flute in one hand, the other brought up to his head to adjust the vertical strings of his mouth band. He wears a mantle and shoes. In the field, the inscription HO ΠAIS KALOS, "the boy is handsome."

Exterior: (A) Three youths. One is holding a hare by the ears, showing it off to his companion, who is sitting on a diphros; the third, also seated on a stool, looks on. They wear mantles and fillets and two of them have knotted sticks.

(B) Three youths. Two are leaning on their sticks, talking to a third, who stands between them. Perhaps the one on the left held a flower, painted red, of which, however, no trace remains. All three wear mantles and fillets. On the wall is a cross-shaped object.[1]

The cup may be attributed to the Antiphon group,[2] so called from the kalos name Ἀντιφῶν, which occurs on a stand in Berlin.[3] (It was formerly called the Lysis, Laches, and Lykos group[4] after three favorite kalos names.) Though they are probably not all the products of one man, these vases form a homogeneous group at the end of the archaic period (about 480 B.C.) characterized by vigorous types, large heads, loosely spaced compositions, and the occasional, rather antiquated, use of incision for the contours of the hair. They have much in common with the works of the Panaitios Painter (no. 39), but lack his verve and vivacity, continuing rather the more modest tradition of the Colmar Painter (nos. 36, 37). The chief theme is youth, preferably in action. Often the young men engage in violent exercise; and even when they are more leisurely, as in our cup, their attitudes show a refreshing animation. Three-quarter views and all sorts of turnings and twistings are favored, and often convincingly drawn. Youths in their mantles, leaning forward on their sticks, are popular; often the hands are brought to the hips, or to the head, or held up in a somewhat affected manner.

Our cup is closely related to the stand in Berlin and must be by the same artist. Note the similar renderings of the hair with dots surrounding the contour of the skull and short strokes for

1. Such cross-shaped objects appear not infrequently on Attic vases, especially in schoolroom scenes where they are shown hanging on the wall. They have been variously interpreted: (1) as a set square (cf. Grasberger, *Erziehung und Unterricht,* II, pp. 232 f.; Girard, *L'Éducation athénienne,* pp. 107, 135); (2) as part of a "Windrädchen" (cf. Hauser in Furtwängler-Reichhold, III, p. 89); (3) as part of a torch of the "fiery-cross" type (cf. H.R.W. Smith, *C.V.: University of California,* text to pl. XXXVI, 1, quoting G. H. Goody). None of these interpretations seems entirely convincing; perhaps the set square is after all the most likely, in spite of the objection raised by Hauser (*loc. cit.*) that the object occasionally appears in scenes with hetairai. Weak points in the torch theory are the absence of actual representations of the fiery-cross torch on contemporary Athenian vases, and the known facts that Athenian schools did not open before dawn and that they were closed before sunset. The most weighty argument in favor of the toy theory is the fact that such a cross appears attached to a handle in a scene showing a boy with his pet bird (cf. Walters, *J.H.S.,* XLI [1921], p. 126, fig. 6, who, however, interprets the object as a birdclapper). But since elsewhere the cross appears without a handle one wonders why it should be detached from its handle in a toy or for that matter in a torch.

2. Beazley, *Att. V.*, pp. 230–235, 475, and *V. Pol.*, p. 26.

3. Furtwängler-Reichhold, III, pl. 162, 1.

4. Beazley, *V.A.*, pp. 111 f.

hair at temples and neck; the long, narrow eye often slightly open at both ends and with a black dot near the inner corner; the little upward tilt to the nose; the often pointed lips and the fossette at the corner of the mouth; the single line in thinned glaze on the neck. The forms of ear, feet, hands, mantles are also strikingly similar. Some of the lines in our figures have become obliterated; for instance, it is uncertain whether the clavicles had recurves.

About 480 B.C.

RELIEF contour except for hair, which is reserved, lips, and lower parts of sticks. Red for two vertical bands of mouth band, fillets (mostly very faint traces), inscription. Thinned glaze for some anatomical markings, webbing on stools, and stippling for fur of hare.

Round the int. scene, double, interlocking meanders; beneath ext. scene, single reserved line. Under side of foot black, except narrow band on which vase stands.

Graffito on foot, scratched in glaze (see p. 221, fig. 34).

Considerably broken; put together with some restorations. Surface rubbed in places. Cup repaired in antiquity, for there are a number of ancient rivet holes.

Height: 3¾ in. (9.5 cm.).
Width with handles: 12⅛ in. (30.8 cm.).
Diameter of bowl: 9 9/16 in. (24.3 cm.).
Diameter of interior scene: 6⅝ in. (16.8 cm.).

96.9.36 Acc. no. G.R. 575. Purchased in 1896. Said to have been found at Tarquinia. Attributed to the Lysis, Laches, and Lykos group by Beazley, *V.A.*, p. 111, and to the Antiphon group, *Att. V.*, p. 233, no. 47. Listed by Hoppin, *R.-f.*, II, p. 169, no. 17.

62 KYLIX
Revelers
Plates 65, 181

CONTINUOUS curve from lip to foot; recess on foot.

Interior: A youth is going home after the banquet, carrying a cup in one hand and supporting his uncertain steps with a stick; his chlamys is loosely draped over his arms; a wreath is in his hair. In the field, KALOS.

Exterior: (A) The after-dinner scene is continued. A youth is playing the double flute, and two companions are dancing to his music, one with castanets. The flutist has his stick propped under one arm; his flute case hangs on the wall. All three youths have wreaths, and two have mantles loosely draped over their arms. In the field, meaningless letters (see pl. 65).

(B) Two youths and a bearded man in a riotous dance. Two have castanets, one also a knotted stick. All three have mantles. (The glaze is so worn that details cannot now be determined; perhaps the youths had wreaths, as in A.) A cup is on the ground.

Another lively product of the Antiphon group.

About 480 B.C.

RELIEF contour except for hair, which is reserved. Red for wreaths and inscriptions. Thinned glaze for some anatomical markings.

Round the int. scene, double, interlocking meanders; beneath ext. scenes, reserved line. Round rim, reserved line; recess on foot reserved. Under side of foot black except narrow band on which vase stands.

Broken in a number of pieces; put together with slight restorations. Surface much chipped, especially inside, and worn in places, especially on B, where much of background has disappeared.

Height: 3 13/16 in. (9.7 cm.).
Width with handles: 11⅞ in. (30.1 cm.).
Diameter of bowl: 9¼ in. (23.5 cm.).
Diameter of interior scene: 5 7/16 in. (13.9 cm.).

Acc. no. 16.174.42. Purchased in 1916, Rogers Fund. Attributed to the Antiphon group by Beazley, *Att. V.*, p. 231, no. 5.

63 FRAGMENT OF A KYLIX
Reveler; Athlete and Trainer
Plate 66

Interior: Only a small portion remains—part of a youth in back view, wearing a mantle and

a fillet and holding a stick. In the field, the name ΛVSIS. Fragments of the same cup, now in Florence and the Villa Giulia,[1] supply the youth's left hand, more of his stick, his legs, and the lower part of the mantle. He was a reveler.

Exterior: (A) A youth is exercising[2] with his jumping weights, while a young trainer, leaning on a stick, is watching him. Both wear fillets, and the trainer has shoes and a himation. Part of the hand of a third figure is seen against the mantle. The goal pillar suggests the gymnasium. In the field, HO [π]ΛIS. The fragments in Florence and Rome give the left foot of our jumper and part of B—the legs of two wrestlers and of a trainer.[3]

Another work of the Antiphon group, especially close in style to that of a fragmentary kylix in the Louvre.[4] Note the similar attitudes, drawing of hands, lips, hair.

About 480 B.C.

1. Beazley, *Campana Frag.*, p. 16, pl. 9, 11; pl. Y, 21.

2. Probably not swinging before the actual jump, as the position is too low (Gardiner, *Athletics,* p. 149).

3. Beazley, *op. cit.*, p. 16, pl. 9, 11; pl. Y, 22.

4. Hartwig, *Meisterschalen,* pl. LXIII, 2.

Relief contour except for hair, which is reserved. Red for fillets and inscriptions. Thinned glaze for a few markings of muscles (on arm in int., on necks in A). Extensive traces of preliminary sketch.

Round the int. scene, double meanders; below ext. scene, two reserved lines.

Chipped in places; hole near rim may be modern. Small part of one handle preserved.

Height: 4¼ in. (10.7 cm.).

Width: 6⅝ in. (16.8 cm.).

Acc. no. 06.1133. Purchased in 1906, Rogers Fund. Formerly in the collection of Joseph von Kopf, later in that of Edward Warren. Published by Hartwig, *Röm. Mitt.*, II (1887), pp. 169 f., no. XI, and *Meisterschalen,* pl. LXX, 3, where it is attributed to the Lysis Painter. Listed for its kalos name by Wernicke, *Lieblingsnamen,* p. 75, no. 6; Klein, *Lieblingsinschriften*², p. 114, no. 3. Attributed to the Lysis, Laches, and Lykos group by Beazley in *V.A.*, p. 111, and to the Antiphon group in *Att. V.*, p. 233, no. 35. First attribution in Hoppin, *R.-f.*, II, p. 169, no. 14. Joined to fragments in Florence and Rome by Beazley, *Campana Frag.*, p. 16, pl. 9, 11. Illustrated in Alexander, *Athletics* (1933 ed.), p. 11, no. 2; McClees, *Daily Life* (1933 ed.), p. 98, fig. 120. The subject of A referred to by Gardiner, *Athletics,* p. 149, where it is compared with a kylix in Bologna.

III. EARLY FREE STYLE

ABOUT 475–450 B.C.

THE second quarter of the fifth century is a period of readjustment after the victories over Persia, of recovery from the devastations of the enemy. It is the time of the administration of Kimon (476–461), when Athens, placed at the head of the Delian Confederacy, rose steadily in power and influence. In the west at the battle of Cumae (474), the Etruscans were defeated by Syracuse and Cumae. Henceforth, though the importation of Attic vases to western Etruria did not stop, it was confined mostly to the cheaper wares. The grandiose vases of the period have been found not in Etruria proper but in the Adriatic section and in the south.

In Athens this was the period of the famous fresco painters Polygnotos of Thasos and Mikon of Athens. Their works have all perished, but we can obtain a slight idea of their stupendous compositions from the many references to them in ancient literature,[1] especially from Pausanias' detailed descriptions of some of their paintings —of the Ilioupersis ("Troy Sacked") and the Nekyia ("The Lower World") in the Lesche at Delphi, the Ilioupersis and the Battle of Marathon in the Stoa Poikile at Athens, and the Battles of Greeks and Amazons and of Lapiths and Centaurs in the Theseion at Athens. The salient points we glean from these descriptions are the nobility of the types, the expression of emotion in the faces, the disposition of the figures on different levels and at various depths (some above, below, or in front of others), and the interest in foreshortening. We shall see that these very qualities are reflected in some of the vases of this period. Considering the great fame of Polygnotos, it is only natural to suppose that he was the leading spirit of his time and influenced his contemporaries, including the vase painters. The revival of artistic undertakings in Athens affected vase painting also in another way. Vase decorators of the first caliber, though they still exist, are on the whole fewer than before; the great artistic talent is evidently finding scope elsewhere.

In vase painting the exaltation over the Persian victories is reflected in a new breadth in the rendering of forms. The conception becomes nobler, ampler—comparable to that of the Olympia sculptures; and the feeling for space becomes more pronounced than before, both in composition and in the treatment of individual figures. Gradually vase paintings are becoming pictures rather than decorations. The old tradition of putting all the figures along one line in the front plane is abandoned; some figures are now placed higher than others to suggest a farther plane (though they are still all represented the same height; see p. 190), and the two feet of the same figure are no longer always along the same line. Three-quarter views of

1. Overbeck, *Schriftquellen,* pp. 187 ff.; A. Reinach, *Recueil Milliet,* I, pp. 86 ff.

trunk, head, arms, and legs are increasingly popular, and the farther side is convincingly foreshortened. Even female breasts, once the source of much difficulty, are successfully rendered in three-quarter views (see pl. 92). Especially frequent is a foreshortened hand or foot, often, however, with the ankle misplaced (see pl. 79). The use of shading lines to indicate roundness of form becomes more common than before.

Occasionally—and this is particularly distinctive of the period—bold foreshortenings involving the whole figure are attempted. A mounted Amazon in full-front view (fig. 29, see pl. 99), a centaur in back view turning round to defend himself (pl. 98), a warrior reaching for an arrow that has pierced his back (pl. 97) are some of the complicated attitudes which painters of the period try to represent. Even here, however, the procedure is still the old one of combining different parts of the figure, separately conceived, into one whole. No attempt is made to represent figures and objects as occupying together one definite, three-dimensional space. Depth is suggested merely by the occasional overlapping of forms and by the placing of one figure higher than another. If rectangular shapes in furniture or architecture are introduced, only the front planes are indicated, and such objects as vases are represented in profile—not from above or below. When here and there the farther leg of a chair is indicated it is merely added alongside the front ones and is drawn the same height. Artists only gropingly attempted a reproduction of the appearance of things.

Fig. 29

Nevertheless we know that in this very period (probably about 460 B.C.) the underlying principles of linear perspective were discovered; for Vitruvius[2] records

2. *De architect.* VII. praef. 11: Agatharchus Athenis Aeschylo docente tragoediam scaenam fecit et de ea commentarium reliquit. Ex eo moniti Democritus et Anaxagoras de eadem re scripserunt, quemadmodum oporteat ad aciem oculorum radiorumque extentionem certo loco centro constituto lineas ratione naturali respondere, uti de incerta re certae imagines aedificiorum in scaenarum picturis redderent speciem et, quae in directis planisque frontibus sint figurata, alia abscedentia, alia prominentia esse videantur (ed. Rose, 1899). "Agatharchus in Athens, when Aeschylus was bringing out a tragedy, made a scene and left a commentary of it. This led Democritus and Anaxagoras to write on the same subject, showing how, given a certain central point (that is, the station point), the lines should correspond as they do in nature to the point of sight and to the *projection* of the visual rays, so that *from an unclear object a clear* representation of the appearance of buildings might be given in painted scenery, and so that though all is drawn on vertical *and plane surfaces,* some parts may seem to be withdrawing into the background, and others to be *protruding* in front" (tr. Morgan, with changes [in italics]). See also pp. 146, 190 ff.

that Agatharchos of Samos painted a scene for a tragedy of Aischylos and wrote a commentary on it, and that this led the philosophers Anaxagoras and Demokritos to write further on the subject. We shall see later (see p. 190) the important consequences of this initial step.

The eye is rendered in this period in a variety of ways. The profile view is now gen-

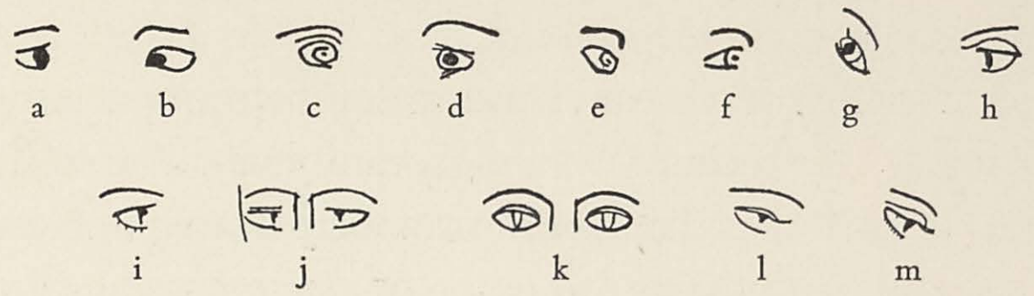

Fig. 30, a–m

erally, though not yet always, drawn with the inner corner open and the iris moved toward that corner (see fig. 30). Often two lines are used for the upper lid and one or more lines are added for the lashes. The expression becomes more natural and a greater range of emotion can be portrayed—a terrified nurse of Danae (fig. 30, b), an eager Jason (fig. 30, g), a dreamy boy playing the lyre (fig. 31), an aging father sorrowing over the departure of his son (see pl. 79). And occasionally there are attempts at individualization, a portrait-like quality occurring in the midst of the generalized types (see pl. 118). In a full-front or three-quarter view both eyes are drawn more or less in profile with the inner corners open, the outer ones closed, giving the appearance of a squint (fig. 30, j); sometimes, however, both outer and inner corners are closed and the iris is placed convincingly in the center (fig. 30, k).

The solid black mass of the hair is now increasingly varied by the drawing of separate strands either directly on the red clay or on a wash of diluted glaze. A wavy contour often takes the place of the separate lines and dots over brow and temple.

Fig. 31

In the treatment of the drapery the advance of naturalism is apparent. The old schematic arrangement is evolving into a more realistic rendering. The folds assume natural shapes, they go in a number of directions, and they have depth. Sometimes even their shadows are indicated by washes in diluted glaze (see e.g. no. 98). The peplos, once the female garment par excellence, later ousted by the chiton, comes again into favor. Its heavy folds are rendered by a few lines, like those of the himation, often with bold, rounded zigzags along the edges. The bottom edge of the chiton is rendered no longer by zigzags but by a wavy line, by a series of arcs, or merely by a curve (see fig. 32); and the indication of the farther edge, prevalent in archaic times, is given up.

The color scheme of the preceding period continues—red against black, enlivened by the brown of the diluted glaze and occasional touches of applied red; the last is now often put on a white ground to render it more luminous (see p. xl). Rarely a bold spirit tries some new scheme; for instance, the Penthesileia Painter, on the Munich cups,[3] used, besides applied, gilded clay (found already in the preceding period), red-brown and purple-brown washes. But such deviations are the exception. As a rule the old color scheme sufficed.

The influence of contemporary panel and fresco painting is also apparent in the increased popularity at this time of white-ground vases. This technique had been used during the earlier periods, when the figures were drawn in black silhouette on a white ground. Presently, with the introduction of the reserved technique, the figures were drawn in outline on the white ground. By the second quarter of the fifth century the significant change of adding colored washes was made; the whole scene was drawn in outline in thinned glaze or dull paint, and the garments were painted in mat tones—red, brown, or yellow—with a few touches of black glaze. Hereby colorful effects could be obtained which were impossible in the restricted scheme of red-figure. The favorite shape for this technique was the lekythos used as a votive offering on graves, which was decorated mostly with scenes from the life of women; but other shapes also occur, often with mythological subjects (see nos. 73, 74).

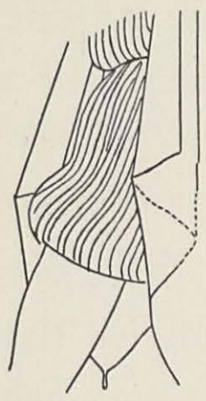

Fig. 32

A comparison between the vases of this period and contemporary sculptures will show interesting parallels in the broader modeling and the more naturalistic draperies. In the Olympia sculptures, dated about 460, the former schematic box pleats have given place to a freer treatment. The himation and the now popular peplos fall in a few, significant folds, occasionally with bold, rounded zigzags along the edges, just like those we observed on the vases. And the chiton has curving lines along the lower edge instead of the old zigzags.

An important chronological landmark for this period is furnished by the kalos name Glaukon—sometimes with the additional information that he is the son of Leagros[4]—which occurs on vases by the Providence Painter, the Nikon Painter, the Painter of the Yale Lekythos, and the Pistoxenos Painter. The Glaukon, son of Leagros, who was general at Samos in 441–440 and at Corcyra in 433–432[5] may well have been a fair boy in 470; and this date fits the father Leagros whom we met as a fair boy in 510–500 and who was one of the generals killed in battle in 465 (see p. 12).

3. Furtwängler-Reichhold, I, pls. 6, 55.

4. Beazley, *C.V.: Oxford,* 1, III, I, pl. XXXVIII, 10, p. 29.

5. Studniczka, *Jahrbuch,* II (1887), p. 162; Pauly-Wissowa, VII, *s.v.* Glaukon, col. 1402, no. 4; Kirchner-Sundwall, *Prosopographia Attica,* no. 3027.

This evidence suggests a date around 470 for the vases of the painters mentioned above.

We can distinguish several tendencies or styles in this period. First, there is the mannerist group, with the Pan Painter as the protagonist, who cling to the formulas of the preceding age but develop them into a new, flowing style with graceful affectations. The Pig Painter, the Girgenti Painter, and the Nausikaa Painter belong here. At the opposite extreme is an individualistic school reaching out boldly in the direction of naturalism. Its greatest representative is the Penthesileia Painter, who by a few quick, spontaneous touches gives psychological interest to his theme. In this group belong such widely varying personalities as the Painter of the Brussels Oinochoai, the Painter of the Deepdene Amphora, Hermonax, the Orchard Painter, the Painter of the Syracuse Pelike, and the Sotades Painter. Though some of their works are not on a very high level they are redeemed by this personal, intimate quality. The most ambitious is the third group—that of the Niobid Painter and his associates. Their imagination was evidently fired by the bold Polygnotan frescoes; and though they translated these generally into rather academic renderings, we owe to them our realization of the mural paintings of this period. And sometimes, as in our two Amazonomachies, the result is singularly impressive. Finally come the Villa Giulia Painter and such artists as the Chicago, Euaion, Akestorides, Mannheim, Methyse, Danae, and Menelaos Painters. Their quiet compositions foreshadow the classicism of the Periklean period. Our collection contains excellent examples of all the painters mentioned except the Sotades Painter.

In the choice of shapes we note a great change. The kylix, so popular in the preceding periods, is eclipsed by other forms. Only the Penthesileia Painter and a few other, mostly minor, artists favor it. The stamnos and the hydria are popular, and of course the various forms of krater for the more ambitious compositions; the column krater enjoys a special vogue. Among the smaller vases the Nolan amphora and the lekythos play prominent roles.

A. THE MANNERISTS

PAN PAINTER

64 COLUMN KRATER

Dionysos and Satyrs

Plates 67, 68, 170

Upper side of mouth slightly convex; foot in two degrees.

(A) Dionysos, wearing a wreath and dressed in a long chiton and voluminous himation, is walking in stately fashion, evidently on his way to an important function. He is followed by a satyr who carries his master's cup (kantharos), ivy branch, and stool (diphros); on the stool is a handsome cushion, decorated with patterns of meanders, bands, and dots. The satyr's hair is beautifully dressed in krobylos fashion, tied with a ribbon.

(B) Toward them comes another satyr, wear-

ing a wreath and carrying a cup (skyphos); the latter is full, for he holds it at the bottom with evident care.

The subject of a satyr carrying his master's chair and belongings occurs on several vases contemporary with and a little later than our krater.[1] The krobylos, the long chiton (both of which were on the wane at this time), and the carrying of the stool recall the "fine, old-fashioned ways"[2] of the victors of Marathon described by Aristophanes[3] and Herakleides Pontikos.[4]

The pictures are by the Pan Painter,[5] the gifted artist of the krater with Pan and Aktaion in Boston.[6] He was a pupil of Myson, carried on that painter's mannerist style, and became the chief of a group of mannerists with archaizing tendencies who bridged the late archaic and the early free styles. He is one of the most engaging of Greek vase painters, delighting in scenes of movement and dramatic incident, consciously archaizing, and yet with a taste for the unusual and untried. And so his pictures while retaining the late archaic quaintness and grace are imbued with a new freedom. The forms are old but the spirit is new and highly individual. His earliest extant works are the psykter with Marpessa in Munich[7] and the lekythos with Artemis in Leningrad,[8] both somewhat stiff in design but, especially the Artemis, touched by an ethereal charm. The masterpieces of his mature period are the Aktaion krater in Boston and the pelike with Herakles and Busiris in Athens,[9] magnificent in their exuberant vitality and dramatic force. Among his latest vases is the krater in Palermo with Dionysos and a maenad,[10] a rhythmical but somewhat lifeless work. By that time his strength was evidently spent.

The pictures on our krater are characteristic examples of the Pan Painter's mature period. They have his feeling for dramatization, they are drawn in his easy manner, and they show many characteristic renderings of forms.[11] We note the black dot for the iris; the delicate nostril line; the round ear with arcs variously placed; the smooth outline of the hair; the clavicle drawn as a shallow curve not touching the median line, with a separate arc at the inner end; the short line at the junction of the breast lines; the line at the armpit; the arc for the ankle, either convex or concave to the heel; the curving lines marking the toes of the near foot (six on satyr in A); the ample folds of the himation; and the series of small arcs forming the lower edge of the chiton. A typical archaizing touch is the rendering of the satyr's chest (A) in full front though the three-quarter view was by this time fairly understood. Our figures are closely akin to the centaurs on the krater E 473 in the British Museum,[12] who have the same full forms, the same stylized locks and beards, and similar profiles of faces.

About 470–460 B.C.[13]

ONLY occasional relief contour: (A) for Dionysos—profile of face, feet, here and there on drapery; for satyr—forehead, right shoulder, parts of right arm and of leg of diphros crossing it, left upper arm, parts of legs and feet, and here and there elsewhere;

1. Beazley, *Pan-Maler,* p. 21, no. 8. Add to the three cited by him a skyphos in the Museum of Fine Arts in Moscow (inv. no. 600; Blavatski, *Zhizn Muzeja,* 1930, pp. 47 f., fig. 4).

2. On Dionysos' accouterments as a survival of old Attic luxury cf. Wilamowitz, *Aristoteles und Athen,* II, p. 68, note 1.

3. *Knights* 1384 ff.

4. In Athenaios XII. 512 b, c.

5. Beazley, *J.H.S.,* XXXII (1912), pp. 354 ff. (with 41 attributions), *V.A.,* pp. 113 ff., *Att. V.,* pp. 99 ff., and *Pan-Maler,* pp. 20 ff. (with 85 attributions).

6. Furtwängler-Reichhold, II, pl. 115; Beazley, *Pan-Maler,* pls. 1–4.

7. Beazley, *op. cit.,* pls. 12, 1; 13, 1.

8. *Ibid.,* pl. 14, 1.

9. *Ibid.,* pls. 7–10; 11, 1.

10. *Ibid.,* pls. 31, 32.

11. For a detailed analysis of the Pan Painter's style cf. Beazley, *J.H.S.,* XXXII (1912), pp. 363 ff.

12. *Ibid.,* p. 356, fig. 1.

13. Beazley (*Pan-Maler,* p. 17) dates the period of the Pan Painter's activity from about 480 to 450 but points out that on account of his archaisms his works are difficult to date exactly.

(B) for a small part of upper right leg. Reserved outlines for hair. Red in A for stem of wreath and ribbon in satyr's hair; in B for wreath. Thinned glaze for tenons of stool and as a wash on leaves.

On neck above A, band of inverted lotos buds and dots; at base, rays. Tooled, reserved lines at juncture of body and neck and of body and foot, and between two degrees of foot. Painted red lines beneath scenes and on upper edges of mouth.

Scenes in beautiful preservation. A few breaks on lower part of vase; missing piece at bottom of B restored. Black glaze has peeled off in places near one handle, showing red beneath (see p. xxxviii). On Dionysos, two drops of black glaze from brush that was too full.

Height: 14⅞ in. (37.8 cm.).

Width with handles: 15⅝ in. (39.6 cm.).

Diameter of mouth: 13 1/16 in. (33.2 cm.).

Acc. no. 16.72. Purchased in 1916, Rogers Fund. Mentioned and illustrated in M.M.A. *Bulletin,* XI (1916), pp. 254, 256, fig. 5 (A), and *Handbook* (1930 ed.), pp. 122 f., fig. 81 (A); Richter, *Sculpture and Sculptors*², p. 170, fig. 482 (drawing of satyr in A); McClees, *Daily Life* (1933 ed.), p. 56, fig. 33, tailpiece on p. 72 (drawing of Dionysos). Illustrated in M.M.A. *Shapes* (1922 ed.), p. 9, no. 3 (A); Richter-Milne, *Shapes and Names,* fig. 47 (A). Attributed to the Pan Painter by Beazley, *V.A.,* p. 116, *Att. V.,* p. 100, no. 12, and *Pan-Maler,* p. 21, no. 8, pl. 25, 3 (satyr in A). Attribution listed by Hoppin, *R.-f.,* II, p. 317, no. 36 bis.

65 OINOCHOE

Ganymede

Plates 69, 177

TREFOIL mouth; offset neck; small torus foot.

Ganymede, in one hand a cock, in the other a hoop and stick, is running at full speed, his head turned round toward the pursuing Zeus (not here represented). He has long hair arranged in braids (or separate rolls)[1] round the back of his head and wears a wreath and a black-bordered himation.

Another work by the Pan Painter. It has his grace and alertness, his highly finished drawing, his dramatic touch. Young Ganymede running away, with his playthings,[2] from the chief of the gods is a subject which naturally appealed to this artist. We find it again on a Nolan amphora in the Boston Museum,[3] where Zeus and Ganymede are combined in one group—the Ganymede there strikingly similar to ours, in the drawing of the folds as long, radiating lines and in the rendering of the face with the thin nose, slightly pouting lips, large chin, and small ear with interlocking arcs. The clavicles on our figure have the usual form with small, separate arcs below the inner ends; there are the familiar black lines beneath the juncture of the breast lines and at the armpit; the nipple is indicated by a black dot; the neck muscles by two brown lines; the serratus magnus by a series of short separate curves; a long brown line travels from wrist to elbow. There is no attempt at foreshortening in the upper part of the trunk.

About 470–460 B.C.

RELIEF contour except for hair, which is reserved. Red for wreath. Thinned glaze for anatomical markings (see pl. 69), short feathers of cock, and lines on his tail; as a wash on his comb and wattles.

Above scene, strip of tongue pattern; below, double, interlocking meanders in groups of two and three alternating with saltire squares (one dotted). At top of handle, palmette with scrolls, at its base enclosed palmette, both reserved.

Piece of mouth restored; a few chips; black glaze has disintegrated in places. Otherwise in excellent condition. Inside hoop, piece of red clay, probably from another vase placed too close during firing.

Height: 6½ in. (16.5 cm.).

Width: 4 5/16 in. (11 cm.).

Acc. no. 23.160.55. Purchased in 1923, Rogers Fund. Mentioned in M.M.A. *Bulletin,* XX (1925), p. 129, and *Handbook* (1930 ed.), p. 123, fig. 80. Attributed to the Pan Painter by Beazley, *Att. V.,*

1. On these two fashions current at this time cf. Furtwängler in *Berl. Winckelmannsprogramm,* L (1890), p. 131; Bremer, *Haartracht,* pp. 37 ff.

2. Beazley (*Pan-Maler,* p. 14, note 26) points out that hoop and cock are the regular attributes of Ganymede.

3. Beazley, *op. cit.,* pl. 18, 1; Furtwängler-Reichhold, III, pl. 159, 1.

p. 470, no. 54 bis, *Pan-Maler,* pp. 14, 25, no. 63, pl. 18, 2. Described by Richter, *A.J.A.,* XXX (1926), pp. 37 ff., fig. 5; A. Klein, *Child Life,* p. 17, no. 234.

66 AMPHORA

Kitharist; Judge

Plates 70, 72, 169

PANATHENAIC form. Ridge between neck and body.

(A) A kitharist in a long, black-bordered chiton is stepping forward, his head raised in rapture over the music he is making, while (B) the judge quietly listens. The musician has a wreath, the judge a fillet, a mantle, and a long stick. The kithara is carefully drawn with the different parts clearly marked—the sound chest, the arms, the elaborately designed strengthening pieces, the crossbar with a disk at each end, the pegs,[1] and the bridge. Hanging from the sound chest is the cover, decorated with meanders and squares and ending in a long fringe—a picturesque addition, especially if we imagine it gaily colored and swinging with the player's movements. He will strike the strings with the plektron which is fastened to the kithara by a long cord. His left wrist is put in the retaining band, whereby the instrument is kept in a vertical position and both hands are left free for playing; hanging from the right of the retaining band are either the ends of the band or some extra strings.[2]

As a beautiful rendering of musical exaltation the figure of the kitharist may be compared with the kitharoidos by the Berlin Painter in the Hearst collection in California,[3] or with the Orpheus among the Thracians on the krater in Berlin.[4] Our figure is quieter, more stately than the two other musicians; but the stir of feeling is clearly conveyed and places the scene above the many conventional representations of the subject.

The figures are drawn in the finished, precise style of the Pan Painter. Characteristic renderings are the heads with their round skulls, delicate nostrils, black irises, and small ears with interlocking arcs; the thick necks with one (B) or two (A) brown lines; the clavicle with a separate arc below the inner end; the ankle drawn as a curve concave to the heel; the curving lines on the near foot marking six toes (A). The little upward tilt of the corners of the judge's himation is characteristic of this artist's stylized affectations. The same type of bearded man occurs again and again in the Pan Painter's works. We may compare especially those in the sacrificial scene on a krater in Naples[5] and in a revel on a krater in Palermo.[6] An almost identical kithara is on a hydria by him in Naples.[7]

About 460 B.C.

RELIEF contour except for hair and parts of himatia. Red for wreath of kitharist, cord by which plektron is fastened to kithara, kollopes on crossbar, fillet of judge. Thinned glaze for some anatomical markings (see pl. 70), a few folds on lower part of chiton, and as a wash on retaining band. Figure of kitharist drawn in part beneath garment in preliminary sketch.

Below scenes, strips of double, interlocking meanders alternating with crossed and saltire squares. Upper side of mouth reserved.

Considerably broken; put together with some pieces restored, especially in B. On lower part of B, glaze has turned red in firing; in front of kitharist it has peeled off, showing red beneath (see p. xxxviii).

Height: 15 $\frac{9}{16}$ in. (39.5 cm.).

Width: 10 $\frac{5}{8}$ in. (27 cm.).

1. Here real pegs, not pieces of oxhide as in our no. 15; but also called κόλλοπες (cf. Lucian Πρὸς τὸν ἀπαίδευτον 10; T. Reinach in Daremberg-Saglio, *s.v.* lyra, pp. 1437 ff.; Saint-Saëns in Lavignac, *Encyclopédie de la musique,* I, p. 538).

2. For clear evidence of the former cf. Dumont-Chaplain, *Céramiques,* pl. XVI and our no. 19 (p. 45, note 7); of the latter cf. Beazley, *Pan-Maler,* pl. 17, 3, and Caskey, *Vase Paintings, Boston,* pl. VIII, 19. The second possibility was suggested by Beazley, *J.H.S.,* XLII (1922), p. 74.

3. Beazley, *Berliner Maler,* pl. 21.

4. Furtwängler-Reichhold, III, p. 109, fig. 52.

5. Beazley, *Pan-Maler,* pl. 30, 1.

6. *Ibid.,* pl. 31, 2.

7. Beazley, *op. cit.,* pl. 17, 3; Lenormant-de Witte, *Élite Cér.,* II, pl. XXIV.

Acc. no. 20.245. Purchased in 1920, Rogers Fund, from H. Mottez, whose father acquired it in Naples in 1837 (see nos. 25, 53). Mentioned in M.M.A. *Bulletin,* XVIII (1923), pp. 253 ff., and *Handbook* (1930 ed.), p. 123; McClees, *Daily Life* (1933 ed.), p. 75; Richter, *A.J.A.,* XXVII (1923), pp. 277 ff., fig. 15. Attributed to the Pan Painter by Beazley, *Att. V.,* p. 101, no. 18, and *Pan-Maler,* pp. 17, 22, no. 18, pl. 28, 2, where it is called a late work.

67 SKYPHOS

Theseus and the Minotaur

Plates 69, 178

One vertical and one horizontal handle; small torus foot.

(A) Theseus, armed with a sword, is pursuing (B) the Minotaur, who has a stone in each hand. Theseus wears a short, girded chiton and high-laced sandals.[1] Near the Minotaur is a rock with a tree growing behind it.

Another work by the Pan Painter, not so carefully drawn as nos. 64–66, but lively and individual. The rapid pursuit of Theseus, the flight of the monster, the rocky landscape are all suggested with a few deft touches.

Characteristic of the Pan Painter are the renderings of the chiton, pulled over the belt to form a little pouch at each side, but flat in front;[2] Theseus' high-laced sandals;[3] and the picturesque, stylized rocks.[4] In the Minotaur we note the typical clavicles with separate arcs at the inner ends, the little line (here in brown) below the juncture of the breast lines, the dots for the nipples, the arc for the ankle, drawn concave to the heel; in Theseus, the curving line on the left forearm.

About 470–460 B.C.

Relief contour only here and there (not for profile of face, except chin). Thinned glaze for folds of Theseus' chiton (only faintly visible on upper part), some stripes of lacings, anatomical markings, hair on Minotaur's head and neck, most of markings on stones and rock; as a wash on inside of Minotaur's left ear.

Below scenes, reserved band. On bottom of foot, broad black band and two small concentric circles and dot.

Graffito on foot (see p. 221, fig. 34).

Horizontal handle broken off in antiquity and repaired with rivets, as shown by holes. Small chip missing in lip restored. Surface slightly chipped in places. Slanting circle on lower half of bowl due to stacking in kiln (see p. xlii).

Height: 3⅛ in. (7.9 cm.).

Width with handles: 6⅝ in. (16.8 cm.).

Diameter: 4½ in. (11.4 cm.).

Acc. no. G. R. 585. Gift of L. P. di Cesnola. Said by him to have been purchased in Brindisi. Listed in M.M.A. *Cesnola Handbook,* no. 2 (1895 ed.), p. 130, no. 1755. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 123; M. Robertson, *J.H.S.,* LV (1935), p. 70. Attributed to the Pan Painter by Beazley, *V.A.,* p. 115, *Att. V.,* p. 104, no. 59, and *Pan-Maler,* p. 25, no. 67. Attribution listed by Hoppin, *R.-f.,* II, p. 316, no. 35. Illustrated in M.M.A. *Shapes* (1922 ed.), p. 22, no. 3. Shape referred to by Beazley, *V. Pol.,* p. 36, note 4.

IMITATOR OF THE PAN PAINTER

68 COLUMN KRATER

Departure and Return of Warrior

Plates 71, 75, 170

Foot in two degrees, the upper angular, the lower convex.

(A) A young warrior is departing for battle. He has put on his elaborately decorated cuirass over his short chiton and is smoothing out the flaps while the family looks on; one shoulder strap still remains unfastened (only the inside shows, but the artist has decorated it as if it were the outside). He also wears an Attic helmet with the cheekpieces turned up, decorated with spirals on the bowl and a human figure on the nape;

1. On such high-laced sandals cf. p. 99, note 3.
2. Cf. Beazley, *Pan-Maler,* pls. 5, 1 (Medusa); 8 (Egyptian); 26, 1 (Thracian).
3. Cf. *ibid.,* pls. 2 (shepherd); 24, 1 (hunter); 24, 3 (hunter).
4. Cf. *ibid.,* pls. 2, 5, 12, 23.

round his ankles are greave pads. His old father stands before him, bowed with grief, grasping his stick. His mother is holding the sword in readiness, also the large, round shield, ornamented with dots and a rosette and inscribed ΚΑΛΟΣ; it is set on a low base. Another bearded man with a stick stands wrapped in his himation, one hand on his beard.[1] The father wears a himation, the mother a chiton, himation, sakkos, and earrings with pendants. The youth has a bracelet (with a sealstone?) on his right wrist.

(B) The war is over. The youth has discarded his armor and has put on the himation of peace times. A Nike confronts him, a token of his victory. The father extends an arm in glad greeting.

The chief attention of the artist has been paid to the warrior in A, who is drawn with great care and a copious use of thinned glaze. The gay youth donning his armor makes a good contrast with the sorrowing family. The figures in B, though hastily executed, are well individualized.

The pictures are by a mannerist whose style approximates that of the Pan Painter;[2] we may compare, for instance, the father with the old man on the oinochoe E 512 in the British Museum by the Pan Painter,[3] the soldier with the Kaineus on the krater E 473, also in the British Museum.[4] But the forms are not the Pan Painter's; note especially those for ear, nose, chin, mouth, knee.

About 460 B.C.

RELIEF contour: in A except for nostril, mouth, chin line in mother and father, and head, right hand, feet, parts of drapery, and top of stick of other bearded man; in B only for sticks. Thinned glaze: (A) for mother—nostril, mouth, parts of hair, earring, folds of chiton; for father—beard, mouth, nostril, outline of hair against face; for youth—anatomical markings, hair, ornament on nape of helmet, some ornaments on cuirass (dots in scales, row of dots on band above scales and part of checkers), and as a wash on chiton, cheekpieces, parts of crest and shoulder flaps; for bearded man to right—parts of hair and of zigzag lower edge of himation; (B) for bearded man—outlines of beard and hair. Rim of shield incised with compass. Traces of preliminary sketch and some remains of red ocher wash.

On upper side of mouth, lotos buds and dots; on outer side, ivy wreath; on top of each handle, palmette and scrolls; on neck above A, inverted lotos buds and dots. Scenes framed above with tongues, on sides with ivy, below with reserved band. At base, rays. Red lines encircling vase on edges of mouth, below scenes, above rays, and on edge of upper part of foot. Tooled line between body and foot, and between degrees of foot.

Intact except for a few chips. Glaze in excellent condition. Slanting circle on lower part of vase due to stacking in kiln (see p. xlii). Rifts in glaze.

Height: 17⅞ in. (45.4 cm.).

Width with handles: 17⅛ in. (43.5 cm.).

Diameter of mouth: 14½ in. (36.8 cm.).

Acc. no. 10.210.14. Purchased in 1910, Rogers Fund. Found in 1908 at Ruvo in a tomb with various other objects, including two late black-figured kylikes, and described by Jatta, *Röm. Mitt.,* XXIII (1908), pp. 332, 338, figs. 2, 5 (A). Mentioned in M.M.A. *Bulletin,* VI (1911), pp. 34, 36, and *Handbook* (1930 ed.), p. 128; McClees, *Daily Life* (1933 ed.), p. 85, fig. 109. Attributed to the Pan Painter by Beazley in *J.H.S.,* XXXII (1912), p. 355, no. 6, to an imitator of the Pan Painter in *V.A.,* p. 118, and *Att. V.,* p. 250, no. 41. Connected with a krater in Chicago by Beazley, *V. Pol.,* p. 29, note 2. Referred to by Hoppin in *Euthymides,* p. 13, note 1, and attribution to Pan Painter listed in *R.-f.,* II, p. 316, no. 36. Rifts in glaze mentioned by Richter, *A.J.A.,* XXXVI (1932), p. 85.

1. Perhaps suggestive of anxious thought (Sittl, *Gebärden,* p. 47).

2. Beazley originally attributed the vase to the Pan Painter, later to one of his imitators (see below).

3. Beazley, *J.H.S.,* XXXII (1912), pl. VIII, 1, and *Pan-Maler,* pl. 5, 2.

4. Beazley, *Pan-Maler,* pl. 27, 1.

PIG PAINTER

69 COLUMN KRATER

Satyrs and Maenad

Plate 72

Foot in two degrees.

(A) A satyr is pursuing a maenad who is running swiftly to the right, grasping her thyrsos and holding out a spotted serpent as a weapon; the latter is putting out its long, red tongue in the excitement. On the ground is a pointed, wreathed amphora, from which the satyr has been drinking. The maenad wears a chiton, a himation, a necklace with three pendants, and a spiral bracelet. Both she and the satyr have wreaths in their hair.

(B) A satyr, with a drinking horn in his right hand and his left hand raised, stands ready to cut off the retreat of the maenad.[1]

The pursuit scene is full of life and action and is finely composed. It is a work by the Pig Painter,[2] named after the pelike with two pigs in Cambridge.[3] He was one of the best of the mannerists, carrying on the traditions of Myson[4] and, like him, distinguished for his rhythmical compositions. His preserved works are all on fairly large vases. Characteristic renderings are the clavicles with separate black arcs at the inner ends; the nipple composed of circle and dot; the little triangle at the junction of the breast lines; the bounding lines along the upper edge of the himation.

About 475–465 B.C.

Relief contour only for fingers of maenad and part of serpent. Red for wreaths and serpent's tongue. Thinned glaze for some anatomical markings, parts of satyr's nipples (A), folds of upper part of maenad's chiton, most of loose locks, serpent's spots, band of necklace, bracelet. Outlines of rectus abdominis in two satyrs rendered by hatched lines in thinned glaze. Some of these pass over remains of red ocher deposited in preliminary-sketch lines, showing that red ocher was applied before black glaze (see p. xxxviii).

Band of inverted lotos buds and dots over A; rays at base of vase. Red painted lines along edges of mouth, below figured scenes, above rays, along edges of foot.

Graffito on foot (see fig. 34).

Broken in many pieces; put together with some restorations, including parts of both handles.

Height: 17 in. (43.2 cm.).

Width with handles: 16⅛ in. (41 cm.).

Diameter of mouth: 13 11/16 in. (34.7 cm.).

Acc. no. 06.1021.152. Purchased in 1906, Rogers Fund. Described in Canessa Sale Catalogue, p. 28, no. 96, pl. II, 8; Sambon, *Coll. Canessa,* p. 28, no. 89, ill., pls. VIII, IX, and *Le Musée,* I (1904), p. 209, fig. 13; Richter, *A.J.A.*, XXXVI (1932), p. 86. Attributed by Beazley, *V.A.,* pp. 118, 120, no. 9, to the See-Saw Painter, whose name he changed later to the Pig Painter, *Att. V.,* p. 240, no. 8. Attribution (See-Saw Painter) listed by Hoppin, *R.-f.,* II, p. 407, no. 13.

GIRGENTI PAINTER

70 COLUMN KRATER

Herakles and Busiris

Plates 73, 170

Foot in two degrees, the upper angular, the lower torus-shaped.

(A and B) Herakles, about to be sacrificed at the altar by the order of the Egyptian king Busiris, turns on his enemies. He has seized one of the Egyptians by the shoulder and is clubbing him so that the blood streams down the man's face. The latter still holds the knife with which he was to have killed Herakles. The others are fleeing right and left, carrying the paraphernalia for the sacrifice—a torch, a three-legged table, and (B) a hydria and a basket. Herakles has a sword hanging from a baldric by his side and

1. The interpretation is Beazley's.

2. Formerly called the See-Saw Painter (Beazley, *V.A.,* pp. 118–120); later called the Pig Painter (*idem, Att. V.,* pp. 239–241, 475, and *B.S.R.,* XI [1929], p. 22, note 1).

3. Lamb, *C.V.: Cambridge,* 1, III, I, pl. XXXIII, 2.

4. Beazley, *Pan-Maler,* p. 18: "The Pig Painter imitates the everyday work of Myson so faithfully that late Myson is hardly distinguishable from early Pig Painter."

a quiver with a bow strapped to it. He wears a short chiton and a lion's skin with a belt into which the tail is tucked. The Egyptians (except the one attacked by Herakles) have wreaths or fillets and long chitons with kolpoi and sometimes overfolds (one girded). The one who rushes away with the table has a mantle round his waist. The barbarian type is characterized by the long, flat skull, shaved crown, heavy jaw, and drooping mustache.

The legend of Herakles and Busiris was fairly popular with ancient writers and artists;[1] for the concept of Herakles as the champion of Greek civilization subduing foreign barbarians appealed to the Greek mind, and the story has the dramatic element dear to the Athenian vase painter. The Pan Painter has given us a superb version of it.[2] Ours, a tamer rendering, resembles especially that by the Troilos Painter in Munich.[3]

The picture is by the Girgenti Painter,[4] the mannerist who decorated the calyx krater at Girgenti with Herakles and Nessos and the well-known hydria in London with a music lesson (E 171). Most of his known works are on column kraters. Though not executed with special care, they have a pleasing vivacity and swing. He is fond of scenes with action and makes his figures move as if engaged in a dance. The facial type is quite individual—with pouting, half-open lips, the forehead-nose line convex to the face, the eyelids strongly curving, the ear with diminutive lobe. Favorite affectations are the extended open hand and the oblique position of the head. The red laurel wreaths occur on a number of his works.

An Egyptian strikingly similar to our figures occurs on a fragment of a column krater in Boston, also by the Girgenti Painter.[5]

About 470–460 B.C.

1. For references see p. 61, note 10.
2. Beazley, *Pan-Maler,* pls. 7–11.
3. No. 342; Furtwängler-Reichhold, II, pl. 73, 1.
4. Beazley, *V.A.,* pp. 120–121, and *Att. V.,* pp. 242–245, 475.
5. No. 10.188; Beazley, *Att. V.,* p. 243, no. 9.

RELIEF contour in A but not in B (except for ends of basket). Red in A for blood and wreaths, in B for fillets. Thinned glaze: in A as a wash on the head and shoulders of the lion's skin; in B for mustaches, parts of borders of garments, and some lines in faces.

On upper side of mouth, lotos buds and dots, with palmette and scrolls on each handle; on outer side of mouth, ivy wreath; on neck above A, inverted lotos buds and dots. Scenes framed with tongue pattern above, reserved band below, and ivy wreath on each side. At base, rays. Red, painted lines encircling vase on edges of mouth, below scenes (two), above rays, on edge of upper degree of foot, between degrees of foot.

Graffito on foot (see p. 221, fig. 34).

Broken in a number of pieces; put together with slight restorations.

Height: 17 $\frac{9}{16}$ in. (44.6 cm.).

Width with handles: 17$\frac{3}{4}$ in. (45 cm.).

Diameter of mouth: 14$\frac{3}{4}$ in. (37.5 cm.).

Acc. no. 15.27. Purchased in 1915, Rogers Fund. Said to be from near Naples. Mentioned in M.M.A. *Bulletin,* X (1915), pp. 122 f., fig. 3, and *Handbook* (1930 ed.), p. 126. Attributed to the Girgenti Painter by Beazley, *V.A.,* p. 120, no. 2, and *Att. V.,* p. 243, no. 8. Attribution listed by Hoppin, *R.-f.,* I, p. 470, no. 10.

NAUSIKAA PAINTER

71 HYDRIA

Herakles Strangling the Serpents

Plates 74, 172

KALPIS form (see p. 33). Mouth lipped, with upper side concave; ogee foot; ridge between body and foot.

The infant Herakles is kneeling on a couch, calmly grasping a serpent in each hand while his twin brother, Iphikles, thoroughly frightened, stretches out both arms to his mother, Alkmene. She is fleeing to the right, looking back in amazement. Her husband, Amphitryon, has taken his sword out of its scabbard, ready to strike the snakes. Behind the couch stands Athena in goddess-like calm, spear in hand.[1] This is her first appear-

1. The outlines of the head of the spear are visible under the black glaze on the neck of the vase.

ance as protectress of Herakles, the role she maintained throughout his adventurous career. Alkmene wears a black-bordered peplos fastened with a pin on the left shoulder, a fillet wound three times round her head, and a necklace. Athena has a peplos and a diadem over which she has put her crested Corinthian helmet; the ends of her long hair are tied in a bag.[2] Amphitryon wears high-laced sandals over black stockings,[3] a black-bordered chlamys, and a cap (pilos), which has slid back off his head in the excitement. The couch has rectangular legs ornamented with palmettes and ending above in volutes; on it is placed a striped mattress, which is slipping over to one side in the general confusion.

Pindar in a graphic account of this story in the first *Nemean* tells how Hera, "stung with wrath" at the birth of Herakles, sent two serpents, how he "lifted up his head and made his first essay of battle by seizing the twain serpents by their necks in his twain irresistible hands," how Alkmene "leapt with all speed to her feet . . . and essayed to stay the rude onslaught of the monsters,"[4] and how Amphitryon came "brandishing in his hand a sword bared from the scabbard." Our vase, only slightly later than this account, corresponds in most details with it, especially in the action of Amphitryon. As Pliny[5] records the fact that Zeuxis painted "an infant Herakles strangling the snakes in the presence of his frightened mother Alkmene and of Amphitryon," it has been suggested[6] that the scene on our vase and a similar group of Herakles and Iphikles on a coin from Kyzikos[7] are derived from Zeuxis' original. But apart from the fact that the date of Zeuxis, though disputed, is probably rather later than that of our group,[8] the representations on coin and vase do not correspond exactly enough for such a deduction to be made with confidence (note especially the differences in the direction of the trunk, right arm, and left leg of Herakles). And the versions of the same subject[9] on vases in the Louvre[10] and Perugia[11]—in both of which Amphitryon stands quietly by—differ sufficiently to suggest that each vase painter handled the subject afresh in his own way and did not slavishly copy a famous original.

Our picture is by the Nausikaa Painter,[12] the mannerist who decorated the famous amphora in Munich with Odysseus and Nausikaa.[13] Though leaning to affectation and often careless

2. On this coiffure see Bremer, *Haartracht,* p. 34.

3. I follow Erbacher (*Gr. Schuhwerk,* pp. 39–43) in his convincing interpretation of this type of footgear as high-laced sandals (the Greek κρηπῖδες) over stockings (the Greek πίλοι) rather than as sandals with gaiters or puttees. Gaiters would cover only the ankle and lower leg, whereas in this picture and many others (cf. the references cited, *ibid.,* p. 40, note 2) it is clear that the whole foot is incased. A particularly plain representation in sculpture is the bronze statuette of "Alexander" in the Naples Museum (Brunn-Bruckmann, pl. 355), where the stockings protrude above the lacings. The stockings (of felt or some other soft material) would be kept in place by the lacings of the sandals; they would be a useful protection against underbrush for hunters and travelers and so are seen worn chiefly by Hermes, Perseus, Iolaos, etc. Also they would keep one warm (Plato *Sym.* 220). Similar footwear (called *ciocie*)—stockinglike coverings with sandals consisting of soles and long lacings—are worn today by the Ciociari throughout Latium and the Abruzzi (as Linda Clarke Smith informs me; cf. *Enciclopedia italiana, s.v.* Ciociaria, p. 384). They appear also on the carved wooden figures of shepherds in eighteenth-century *presepii.* For stockings without sandals see e.g. our no. 98. Sometimes the stockings are differentiated from the sandals by being painted a different color (as in this picture, no. 73, and Hartwig, *Meisterschalen,* pl. LXII, 2). When that is not the case—as in our nos. 67, 83, 124, 135, 146—it is of course possible that only high-laced sandals, without stockings, are intended.

4. 33 ff. (tr. Sandys).

5. *N.H.* XXXV. 63.

6. Furtwängler in Roscher's *Lexikon, s.v.* Herakles, col. 2222.

7. *Num. Chron.,* VII (1887), pl. III, 14.

8. Cf. Brendel, *Jahrbuch,* XLVII (1932), p. 198; Pfuhl, *Malerei,* II, p. 689.

9. Beazley (*Pan-Maler,* p. 25, no. 71) lists only 4 representations of this subject on Attic vases, including ours, all between 480 and 450 B.C.

10. *Gaz. arch.,* I (1875), pls. 14, 15; Pottier, *C.V.: Louvre,* 6, III, I *c,* pl. 55; by the Berlin Painter.

11. Brendel, *op. cit.,* p. 197, fig. 1.

12. Beazley, *V.A.,* p. 122, and *Att. V.,* pp. 252–254.

13. No. 2322; Furtwängler-Reichhold, III, pl. 138, 1.

in his drawing, he was able to impart psychological interest to his scenes and thereby to render them attractive. This element is conspicuous in our painting. Typical are the small iris (either not touching the lids or touching only one), conveying a lively, surprised expression; the short, almost straight line for the nostril; the effective, rapid strokes for the black borders of the drapery; and in general a sketchy quality and a sense of movement pervading the scene.

Our Athena may be compared with those on the artist's amphora in Munich and on his amphora in Boston,[14] both in similar poses; the chlamys of our Amphitryon with that of Hermes on the Boston amphora.

About 460–450 B.C.

RELIEF contour for Amphitryon (except for hair); parts of Athena (helmet, face, neck, left forearm, hand, part of spear, under side of right arm, lower edge of garment between feet, parts of toes); parts of Alkmene (face, neck, arms, occasionally on drapery). Relief lines for Alkmene's fillet and inner contour of reserved hair. Raised dots for Alkmene's front hair. Thinned glaze for anatomical markings of Herakles and Amphitryon, navels of Herakles (in part) and of Iphikles, parts of hair of Amphitryon, Herakles, and Iphikles, some lines on cap, Alkmene's necklace, markings on snakes; as a wash on Athena's helmet and parts of her crest. Extensive traces of preliminary sketch, including an aegis for Athena which was not painted.

Around mouth, tongue pattern. Above and below scene, strips of double palmettes and scrolls, slanting above, horizontal below. On inside of neck, broad black band.

Graffito on foot (see p. 221, fig. 34).

Intact except for a spall at the back of Alkmene's left foot (see p. xlvi).

Height: 14½ in. (36.8 cm.).

Width with handles: 13⅜ in. (33.9 cm.).

Width without handles: 11 5/16 in. (28.7 cm.).

Acc. no. 25.28. Purchased in New York, 1925, Fletcher Fund. Found at Santa Maria di Capua. Formerly in the collections of Alessandro Castellani and T. B. Clarke. Listed in Castellani Sale Catalogue, p. 16, no. 80, ill.; Clarke Sale Catalogue (1925), no. 626, ill. Published by Fiorelli, *Notizie d. Sc.,* 1881, p. 373; Schwartz, *Annali,* LIV (1882), pp. 299 f. Illustrated in *Mon. dell' Inst.,* XI (1881), pl. XLII, 2. Referred to by Furtwängler in Roscher's *Lexikon, s.v.* Herakles, col. 2222; S. Reinach, *Rép. des vases peints,* I, pp. 228 f., no. 4. Mentioned in M.M.A. *Bulletin,* XX (1925), p. 130, fig. 6, and *Handbook* (1930 ed.), p. 125; McClees, *Daily Life* (1933 ed.), p. 60. Attributed to the Nausikaa Painter by Beazley, *Att. V.,* p. 253, no. 11, p. 475. Described by Richter, *A.J.A.,* XXX (1926), pp. 40 ff., fig. 9. Mentioned by Swindler, *Anc. Painting,* p. 232; Brendel, *Jahrbuch,* XLVII (1932), pp. 196, 197, 198, 212, 215, 217.

14. No. 96.719; Boston Museum photograph C 455.

NAUSIKAA PAINTER (?)

72 PELIKE

Rhea and Kronos; Woman and Youth

Plates 75, 173

TORUS mouth; convex handles; disk foot.

(A) Rhea is presenting Kronos with a stone wrapped up in swaddling clothes to look like the infant Zeus. Kronos raises one hand in astonishment, in the other he grasps his scepter. Rhea wears a dotted fillet and a chiton with overfold and dotted borders, Kronos a himation. The rock between them indicates an outdoor setting.

(B) A woman is talking to a youth who is leaning on his stick and excitedly gesticulating. She has a chiton and himation, he a himation wrapped round the lower part of his body. Between them is a chair with a cushion on it; on the wall hangs a bag.

Representations of the ruse practiced by Rhea to save Zeus from being swallowed by Kronos like her other children are rare in Greek art.[1]

The painting is probably by the Nausikaa Painter.[2] We may note the typical straight line for the nostril, the loop for the ankle, the com-

1. Rapp in Roscher's *Lexikon, s.v.* Kronos, cols. 1550 ff., and Rhea, cols. 93 ff.

2. Or the Oinanthe Painter; cf. references to Beazley below.

paratively small dot for the iris, the lively expressions. Rhea bears a striking resemblance to the woman in the banquet scene on the Louvre fragment;[3] her pose with one foot raised recalls that of Odysseus on the amphora in Munich;[4] the raised hands occur on several other of his works; the thick thumbs of Rhea and Kronos are paralleled by those of the Minotaur and of Theseus on a krater in Syracuse and of Zeus on a hydria in the Cabinet des Médailles.

About 460–450 B.C.

No relief contour. Thinned glaze for parts of hair and beard. Traces of preliminary sketch.

Each scene framed with lotos buds and dots above, net patterns on sides, and reserved band below. Black band on inside of neck.

3. G 345; Pottier, *Vas. ant. du Louvre,* III, pl. 137.
4. Furtwängler-Reichhold, III, pl. 138, 1.

Not broken, but surface has suffered in spots. Glaze thinly applied in places.

Height: 13 $\frac{11}{16}$ in. (34.8 cm.).

Width: 9 $\frac{5}{16}$ in. (23.7 cm.).

Acc. no. 06.1021.144. Purchased in 1906, Rogers Fund. Said to be from Rhodes. Published by Sambon, *Coll. Canessa,* pp. 67 f., no. 236, ill., and *Le Musée,* III (1906), p. 57, VI (1909), p. 182. Referred to by Van Hoorn, *De vita atque cultu puerorum,* pp. 11 f., fig. 4 (interpretation as Kronos and Rhea doubted); A. Klein, *Child Life,* p. 2, no. 9. In *V.A.,* p. 122, Beazley attributed this vase to either the Nausikaa Painter or an associate; in *Att. V.,* p. 254, he listed it with vases which in his opinion were closely related on the one hand to the Nausikaa Painter and on the other to the Oinanthe Painter and which perhaps indicated the identity of the two painters. In *V. Pol.,* p. 44, note 1, he stated that the vases in this list could "hardly be kept apart from those of the Oinanthe Painter."

B. THE PENTHESILEIA PAINTER AND OTHERS

PENTHESILEIA PAINTER

73 WHITE-GROUND PYXIS

Judgment of Paris

Plate 77

CONCAVE sides; dome-shaped knob; notched, concave foot.

Paris is seated on a rock, his shepherd's club in his hand, looking up at Hermes, who is explaining his mission. Behind Hermes are the three goddesses: first Hera, with veil and scepter, turning to the others as if hesitating to be the first to enter the contest; then Athena with aegis and spear, her helmet in her hand, a diadem on her head; finally Aphrodite, adjusting her mantle and holding a metal phiale perhaps filled with perfume;[1] her son Eros, a fillet in his hand, is looking up admiringly. Behind Paris is a bearded figure, with a knotted stick—a spectator of uncertain identity.[2] Paris wears a chlamys, high-laced sandals over stockings,[3] and a petasos, which hangs down his back from a string round his neck; Hermes has a chlamys, a petasos, winged boots, and a kerykeion. Hera wears a mantle, an Ionic chiton with deep kolpos, and a diadem, besides her veil; Athena a peplos with overfold; Aphrodite an Ionic chiton under her mantle, and a diadem; and the spectator a himation. Paris, Hermes, Eros, and the spectator all wear fillets. Above Paris, HO ΠAIS KALOS; behind Eros, the same inscription.

The varied color scheme, the finely designed shape, the careful execution, and the exceptional preservation combine to make this an outstanding piece. Moreover, the light, humorous vein in which the familiar subject is treated lends it a special charm. Each figure is characterized with a few deft touches, and the composition is admirably adjusted to the given space.

1. Perhaps the ἐξάλειπτρον, which is likened to the phiale by Pollux (VI.106) and Hesychius, and into which perfume was poured for convenient use (cf. Pollux X. 121).
2. Beazley suggests Priam, "traditional in the subject," as a possibility. Cf. the figure (with a scepter, however), in the Judgment of Paris on the hydria from Suessula (von Duhn, *Röm. Mitt.,* II [1887], pls. XI, XII, 1, pp. 263 ff.).
3. See p. 99, note 3.

It is a work by the Penthesileia Painter,[4] who is named after one of his greatest works, the kylix with Achilles and Penthesileia in Munich.[5] He is one of the chief exponents of the new naturalistic trend in vase painting in which the figures are no longer treated as types but assume a psychological interest.[6] He was capable of such splendid compositions as the Achilles and Penthesileia, and the Apollo and Tityos,[7] both highly finished works; but the majority of his paintings are slighter products, executed in a spontaneous, sketchy style, mostly on cups. His interest in polychrome is shown in our two white-ground pieces (see also no. 74) and in the richly colored Penthesileia kylix in Munich. His broad, vivacious style appealed to his contemporaries, and he had many imitators.[8]

Our pyxis ranks with this painter's best works. His ability to enter into his theme and make it live in vivid fashion is here strikingly illustrated. Characteristic renderings are the slightly turned-up nose with delicate nostril and pouting lips; the inclined head (Hera); the obliquely placed eye; the wavy curls; the variously placed arc for the ankle. The open hand emerging from the mantle is a favorite gesture, and so is the outstretched arm holding staff, scepter, or spear.

Many resemblances between the figures on our pyxis and those on other works by the Penthesileia Painter may be noted; compare, for instance, our Hera with the girl on a kylix in Boston;[9] Hera's dotted veil with that of Leto on the kylix with Tityos; the deep kolpos of Hera with that of a woman in the Thorvaldsen Museum in Copenhagen;[10] the cross-shaped ornaments on Hera's and Athena's draperies with those on Eos' chiton on a kylix in the Louvre;[11] the petasoi of Hermes and Paris, suspended from the neck, with those on a kylix in Hamburg.[12] The wavy locks of our Athena, falling on her shoulders, chest, and back, occur in the youths on the exterior of the kylix in Hamburg and elsewhere; her peplos has the same decorative bands as the goddess's on no. 74 and a kylix in Siena.[13] Athena's handsome spear is like that of the Greek warrior on the Munich kylix. The attribution of our pyxis to the Penthesileia Painter is therefore well substantiated. We may date it about 465–460 B.C., in the earlier period of the artist's career. The white pyxis appears to have enjoyed a vogue at this period, for a number of examples have been preserved.[14]

About 465–460 B.C.

On a yellowish white engobe, figures are painted in black and thinned black glaze, with brown, red, and white as accessory colors. Relief contour for flesh parts; Ionic chitons; phiale; shafts of spear, of scepter, and of kerykeion; helmet (except end of crest); parts of shoes and of Eros' wings. Thinned glaze for parts of hair; anatomical markings; here and there for contours alongside black; inscriptions; wings of Hermes' boots; folds and ornaments of Hera's chiton and veil and markings on her diadem; crest of Athena's helmet (except contours, which are black), dots on her aegis, and markings on her diadem, also as a wash on surface of aegis; some markings on Eros' wings; folds and contours of Aphrodite's mantle, dots on her phiale, markings on her diadem; as a wash for rock on which Paris sits. Opaque brown as a wash on mantles, hats, Paris' stockings, and front part of Hermes' boots. Red (purplish) for fillets; borders and folds of mantles and of Athena's peplos; lines on hats and on Hera's and Athena's diadems; lacings;

4. Beazley, *V.A.*, pp. 129–132, *Att. V.*, pp. 272 ff., and *Campana Frag.*, p. 24, under pl. 16, 29. M. H. Swindler was the first to attribute our pyxis to the Penthesileia Painter (see below). The attribution is now accepted by Beazley.

5. Furtwängler-Reichhold, I, pls. 6; 56, 1–3.

6. Diepolder's *Penthesileia-Maler* appeared just too late for discussion here.

7. In Munich; Furtwängler-Reichhold, I, pl. 55.

8. Beazley, *Att. V.*, pp. 277–283.

9. No. 03.815; Beazley, *V.A.*, p. 131, fig. 82.

10. Gerhard, *A.V.*, IV, pl. CCXCVII.

11. G 451; Pottier, *Vas. ant. du Louvre*, III, pl. 146.

12. Furtwängler-Reichhold, I, pl. 56, 5 and 6.

13. *Studi e materiali*, I, p. 314.

14. Beazley, *op. cit.*, p. 128.

outline of Hera's veil; border of Aphrodite's mantle. Superimposed white for edging of borders on mantles and peplos, straps of Paris' sandals, ornaments on Hera's mantle and Athena's peplos, and as a wash for wings of Hermes' boots, Hera's veil, and Aphrodite's mantle. Traces of preliminary sketch.

Above scene, two black lines; below, one black line. On cover, reserved palmettes (enclosed and free) with black tongues, and interlocking meanders in groups of five (once of four) alternating with saltires and crossed square. On knob, black rays; below rim, reserved wreath of laurel leaves. On under sides of body and cover, concentric circles with dot.

Intact except for a few chips on cover and scratches on foot. White engobe slightly discolored here and there by blackish deposit. Remains of red ocher application.

Height: 4¾ in. (12.1 cm.).

Height with cover: 6¾ in. (17.2 cm.).

Diameter of cover: 5½ in. (14 cm.).

Acc. no. 07.286.36. Purchased in 1907, Rogers Fund. Said to have been found at Cumae. Mentioned and illustrated in M.M.A. *Bulletin,* III (1908), pp. 154 f., ill., and *Handbook* (1930 ed.), pp. 130 f., fig. 88; McClees, *Daily Life* (1933 ed.), pp. 68 f., fig. 85. Illustrated in Richter-Milne, *Shapes and Names,* fig. 141. Attributed to the Penthesileia Painter by Swindler, *A.J.A.,* XIX (1915), pp. 414 f., pls. XXIX, XXX; Diepolder, *Penthesileia-Maler,* pp. 13 ff., pls. 11, 12. Said to be "akin to Sotades Painter" by Beazley in *V.A.,* p. 128, fig. 80, and in the manner of the Pistoxenos Painter and "related to the London kylix with Pandora" in *Att. V.,* p. 261, no. 1. Attribution to the Penthesileia Painter listed by Hoppin, *R.-f.,* II, p. 344, no. 30. Referred to by Curtius, *Antike,* I (1925), p. 42, fig. 4; Rumpf, *Jahrbuch,* XLIX (1934), p. 13, notes 4, 11. Analyzed as an example of dynamic symmetry by Hambidge, *Dyn. Sym.: Gr. Vase,* pp. 48 ff., fig. 12, pl. opp. p. 50. Figure of Eros referred to by Beazley, *A.J.A.,* XXV (1921), p. 336.

74 WHITE-GROUND DISKS
Goddess and Youth; Zephyros and Hyakinthos

Plates 76, 178

THE centers of the two disks were joined by a cylinder, now mostly restored.

(A) A winged goddess and a youth. The goddess offers a tasseled fillet to the youth, who holds an ivy branch. The composition of the two figures—both placed diagonally across the circular field, one moving gently forward, the other in strong backward motion—is singularly vivacious and rhythmical, a happy solution of a difficult problem. The subject is not certain: perhaps Eos, the goddess of the dawn, approaching her favorite Kephalos (though the motive here is not the familiar pursuit and there is no indication of the youth's being a hunter), or a Nike crowning a dancer (the branch and the fillet signifying a victory).[1] The goddess wears a peplos with belted overfold and decorated borders, also a sakkos, earrings, and bracelets. The youth has his chlamys draped loosely round his body and is holding one side of it (its four corners are clearly visible); he also wears an anklet, a bracelet, and a diadem tied at the back and decorated with leaves in front. At the back of the goddess, ΗΟ ΠΑΙΣ ΚΑΛΟΣ, "the boy is handsome," in two lines.

(B) The subject may be identified as Zephyros and Hyakinthos.[2] The winged Zephyros grasps Hyakinthos by his right arm while the boy moves shyly away, holding his loosely draped mantle and his lyre. Both wear diadems tied at the back and decorated with leaves in front. Zephyros has a fillet tied on one arm, also a bracelet; behind him was an object of which only a small bit of the outline is preserved. In the field, above Hyakinthos, ΗΟ [πα]ΙΣ ΚΑΛΟΣ.

This legend is not often represented in Greek art.[3] According to the story, Hyakinthos,

1. This attractive suggestion was made to me by E. Buschor. No other such representations, however, are known.

2. Another possibility is Eros and a youth; but, as Beazley suggests, perhaps the unkempt hair of the winged figure points to Zephyros. He compares the skyphos no. 126057 in Naples by the Lewis Painter, where the "Boreas-like" hair of the winged youth also seems to point to Zephyros.

3. For a list of possible illustrations on vases, gems, and coins cf. Hauser, *Philologus,* LII (1893), pp. 209 ff.; Eitrem in Pauly-Wissowa, IX, *s.v.* Hyakinthos, cols. 12 f.

a beautiful boy with lovely hair (εὐχαίτης), was a favorite of Apollo, who taught him to play the lyre. But Zephyros, the West Wind, also loved Hyakinthos, and one day when Apollo was throwing the diskos, Zephyros in his jealousy diverted its course so that it hit the boy on the head and killed him. From the drops of his blood sprang the purple flower hyakinthos.[4] On our disk we merely see Zephyros approaching his favorite.

The scene is distinguished from the usual run of even fine vase paintings by the emotional quality shown in the exalted expressions of Zephyros and Hyakinthos. It is another masterpiece of the Penthesileia Painter, equal in execution to the two great cups in Munich with Achilles and Penthesileia[5] and with Apollo, Leto, and Tityos.[6] With the latter picture especially it has many points of contact. The compositions are similarly designed, with the same bold rhythm running through them; note especially the similar stances of Apollo and our winged goddess, the oblique postures of Leto and our youth, Tityos' arm in the place of our fillet as a central accent, Apollo's sword, left arm, and bow filling the space occupied by our goddess's wings. The eye with circle and dot for the iris (instead of the single large black dot usual with this painter), the double instead of single curve for the nostril, the carefully drawn, only slightly pouting lips likewise correspond to the renderings on the two Munich pictures, and the trunk and leg muscles of our Hyakinthos markedly resemble those of Achilles. We also find parallels in the two pictures for our bracelets and anklet, there added in superimposed clay and (originally) gilt.[7] In technique the connection is of course closest to the polychrome pyxis no. 73; but the disks are later than the pyxis, as is shown not only by the style but by the use of the four-stroke instead of the three-stroke sigma and of the Ionic form of lambda (Λ instead of ᒐ) in the inscriptions.

It is not quite certain what purpose the object itself served. Only comparatively few examples are known: several in Greece[8] and one, with an Eros on each side, in the Louvre.[9] Two suggestions have been made as to their purpose.[10] The first is that they served as toys, either for a game like our "diabolo," in which the disks are made to pass to and fro on a string fastened to two sticks, or for a game like our yo-yo, in which a string is wound round the cylinder and the object made to climb up and down it.[11] Actual representations of a youth holding a disk by a thread[12] lend credence to this theory. The obvious objection that breakable terracotta, and especially beautifully decorated terracotta, is inappropriate for such a purpose can be met by the theory that the examples found were purely votive and that the wooden toys actually used have all disappeared.[13] The pair of holes at the

4. Most of the elements of the story have only late literary support (cf. Greve in Roscher's *Lexikon, s.v.* Hyakinthos, cols. 2760 ff.), but several are borne out by the scenes on vases, etc., if these have been correctly identified.

5. Furtwängler-Reichhold, I, pl. 6.

6. *Ibid.*, pl. 55.

7. Reichhold, *ibid.*, pp. 35, 280.

8. Six in Athens: National Museum, Collignon-Couve, nos. 853, 1202, and inv. no. 10459 (*I.G.*, VII, 3955); Agora Museum, Shear, *A.J.A.*, XXXIX (1935), p. 178 (=*Illustrated London News*, Oct. 19, 1935, p. 648, fig. 4), and P5492 (fragment); Kerameikos Museum, example with hares. One in the museum in Mykonos (r.-f., fragment with the lower part of a figure).

9. CA 1798; not published.

10. On this subject cf. Benndorf, *Gr. u. sic. Vasenbilder*, pp. 61 f.; Lafaye in Daremberg-Saglio, *s.v.* ludus, p. 1361; E. Gardner, *J.H.S.*, XLIII (1923), pp. 142 f.; Deubner, *Antike*, VI (1930), pp. 165, 167, figs. 6–9; A. Klein, *Child Life*, p. 21.

11. The fact that the cylinder in the known ancient examples does not have a hole through the center like that of the modern yo-yo toy is not necessarily an argument against such a use; for actual experiments by Barbara Winlock on a model of the same size and weight as our example showed that it worked perfectly when the thread was wound tightly round the cylinder.

12. See Benndorf, *op. cit.*, p. 62, and an oinochoe in the Kunstsammlung in Erlangen (inv. no. 276), of which Dr. Diepolder kindly sent me a photograph. The disk on the Erlangen vase is decorated with a diminutive running youth.

13. On toys as votive offerings cf. Rouse, *Gr. Votive Offerings*, pp. 249 f.

top of each disk in our example,[14] presumably for suspension, support this surmise.

The second, on the whole less likely, possibility is that the disks were spools or reels for winding thread, like the examples from Egypt, which, however, are considerably smaller and have much thicker connecting cylinders.[15] Benndorf[16] pointed out that the thread occupying the space between the disks would make them less breakable; but this would not apply after the thread was unwound.[17]

About 460–450 B.C.

On a yellowish white engobe, figures are drawn in thinned glaze. Black glaze confined to parts of hair; ivy leaves of branch held by youth in A; contours of goddess's arms (on left arm alongside lines in thinned glaze) and of wings, including contours of larger feathers; tips of Zephyros' wings; kollopes, crosspiece, and contours of horns of Hyakinthos' lyre; dots on his stephane. Thinned glaze also for inscriptions and dots on goddess's wings. Opaque washes for garments: (A) brown with reddish brown lines for folds, red (purplish) for borders; (B) brown with red lines for the folds and borders. Kephalos' diadem is red with opaque yellow lines, its leaves in front and strings behind, white; on it is a meaningless inscription: ΛΛΔΕ. Goddess's sakkos is opaque brown with red contour; in front it has a red border with a yellow pattern on it. Red borders of goddess's peplos have yellow patterns, lower one also white dots. Diadems in B are opaque brown with red contours and strings and white points and dots. Red with opaque yellow lines for front hair of all except goddess. Fillets are red. Bracelets, anklet, brooches of peplos, horns of lyre and ends of its crosspiece are white, probably a base for a pinkish overpaint (preserved on a horn of the lyre).

A, intact; of B, largish part missing on left side. Cylinder joining disks largely restored. Its greatest width ($1\frac{3}{16}$ in. [3 cm.]) at juncture with disks was known from remaining parts; its smallest width ($\frac{5}{8}$ in. [1.6 cm.]) and length ($\frac{7}{16}$ in. [1.1 cm.]) were calculated from two other examples (see above).

Diameter of A: $4\frac{15}{16}$ in. (12.5 cm.).

Diameter of B: $5\frac{1}{16}$ in. (12.8 cm.).

Acc. no. 28.167. Purchased in 1928, Fletcher Fund. Said to have been found near Athens. Described in M.M.A. *Bulletin,* XXIII (1928), pp. 303 ff., figs. 1–3 (there assigned to the Penthesileia Painter on the attribution of Beazley and others), *Handbook* (1930 ed.), p. 348, fig. 250, and *Guide* (1936 ed.), I, p. 32; Diepolder, *Penthesileia-Maler,*[18] pp. 16, 17, pl. 19. Referred to by A. Klein, *Child Life,* pp. 21, 51, no. 281; Seltman, *Attic Vase Painting,* p. 70; Rumpf, *Jahrbuch,* XLIX (1934), p. 13, note 5.

75 KYLIX

Eos and Tithonos; Eos and Kephalos

Plates 78, 181

Offset mouth; no stem; torus foot, lipped at top.

(A) Eos, both arms outstretched, is pursuing Tithonos[1] with rapid steps; he moves away, holding his lyre but letting his plektron fall in

14. The holes do not quite correspond; in one disk they are 1 in. (2.5 cm.) apart, in the other $\frac{3}{4}$ in. (1.9 cm.).

15. There are over 30 examples in the Metropolitan Museum, mostly from Lisht and of the XX to the XXII Dynasty (about 1200–745 B.C.). Their diameters range from about $2\frac{3}{8}$ in. to about 1 in. They are of wood, limestone, terracotta, and blue faience. A wooden specimen with the thread still wound round it is in the Leyden Museum; Wilkinson, *The Manners and Customs of the Ancient Egyptians,* II, p. 176, fig. 392. Small terracotta Greek spools resembling our modern ones in shape also exist; many have recently been found at Olynthos (D. M. Robinson, *Olynthus,* II, p. 128, fig. 296).

16. *Op. cit.,* p. 62.

17. If the object served as a spool the holes mentioned above also have their definite use. The thread would first be passed through the two holes in one disk to give it a hold, which would facilitate the winding of it round the narrow cylinder; and then when the winding was finished the thread would be passed through the holes in the other disk to prevent it from unwinding. Practical experiments bear out this suggestion, made by A. Smith, head of the Museum's repair department.

18. Diepolder's book appeared too late for discussion here.

1. It is not always easy to identify definitely the youth pursued by Eos. Occasionally he is named either Kephalos or Tithonos by an inscription. When he is represented as a hunter (with chlamys, spear) he is of course Kephalos; when he is a schoolboy (often with a lyre) he is more probably Tithonos; when there is no such clue one cannot be certain. There is also a third type—Eos carrying a boy in her arms, the latter occasionally inscribed Kephalos. Beazley thinks that the group may have originally represented Day with the Sun or the Morning Star and that it was later interpreted as Eos and Kephalos. On this subject cf. Pottier in Daremberg-Saglio, *s.v.* Tithonos, pp. 346 f.; Schmidt in Roscher's *Lexikon, s.v.* Tithonos, cols. 1021 ff.

his fright. She wears a belted chiton with deep kolpos and a fillet in her long hair. He has a mantle; his curly hair hangs down on his shoulder.

(B) Eos is pursuing a long-haired youth, as in A, but he has no lyre and so is probably not Tithonos but Kephalos. Eos wears a belted chiton with deep kolpos and a sakkos, the youth a mantle round the lower part of his body.

This is a slighter work by the Penthesileia Painter, attractive for its spontaneity and lifelike characterization. The eagerness of the goddess and the youth's reluctance are well expressed both in the faces and in the attitudes; note how Eos' chiton has worked up in her rapid pursuit, leaving part of her right leg bare. The figures have the characteristic pouting lips, obliquely placed heads, long, wavy locks, and open hands with extended fingers. The ankle is indicated by one or two lines, and an arc is placed at the knee. In Eos (A and B), both breasts are drawn in profile to one direction. We may compare the similar pursuit scene by this painter on a kylix in the British Museum.[2]

About 460 B.C.

RELIEF contour only, in A, for parts of faces, of Eos' right forearm and right leg, and of lyre; in B, for inside line of Kephalos' right arm and part of his left arm. Thinned glaze for some folds of upper parts of chitons, parts of hair, some lines on wings, and some anatomical markings. Extensive traces of preliminary sketch, including legs under draperies.

Below scenes, reserved red line; below each handle, three palmettes and scrolls. On bottom of foot, broad black band and two small concentric circles.

Graffito on foot (see p. 222, fig. 34).

A few chips, and surface has suffered in places, including face of Eos (A) and of Kephalos (B). Traces of red ocher application on under side and at one handle.

Height: 3⅜ in. (8.6 cm.).
Width with handles: 12 in. (30.5 cm.).
Diameter of bowl: 8 11/16 in. (22 cm.).

2. E 72; Murray, *Designs from Gr. Vases,* pl. XIII, 50.

Acc. no. G. R. 597. Purchased in 1896. Said to be from Capua. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 127; McClees, *Daily Life* (1933 ed.), p. 31. Attributed to the Penthesileia Painter by Swindler, *A.J.A.,* XIX (1915), p. 405, fig. 3; Beazley, *V.A.,* p. 131, and *Att. V.,* p. 276, no. 56. Attribution listed by Hoppin, *R.-f.,* II, p. 345, no. 31. Illustrated in Richter-Milne, *Shapes and Names,* fig. 157. Referred to by Jacobsthal, *Ornamente,* p. 122, note 219.

96.18.76

76 SKYPHOS

Satyrs and Maenads

Plates 78, 178

HORIZONTAL handles; torus foot.

(A) A satyr is capering wildly before a maenad, his hands outstretched to ward off the blow she is threatening with her thyrsos. His body is drawn in three-quarter back view. She wears a chiton, a himation, and a sakkos with a loop at the top.

(B) The maenad is fleeing and the satyr is after her in hot pursuit—his body here drawn in three-quarter front view. She is dressed as in A and has a thyrsos.

The lively spirit and the easy, rather careless drawing are characteristic of the Penthesileia Painter. We may compare especially the scene on a skyphos by him in Boston[1] with satyrs in similar attitudes.

About 460 B.C.

NO relief contour. Thinned glaze for anatomical markings, parts of hair, staff of thyrsos in B, some lines on drapery. A few traces of preliminary sketch.

Below scenes, double, interlocking meanders in groups of five (once six) alternating with crossed squares; at handles, palmette and scrolls. On bottom of foot, broad black band and three concentric circles.

Broken in many pieces; put together with some restorations. Remains of red ocher application on under side.

1. No. 01.8032; Swindler, *A.J.A.,* XIX (1915), pp. 413 f., figs. 8, 9.

Height: 6⅞ in. (17.5 cm.).
Width with handles: 12⅝ in. (32.1 cm.).
Diameter: 8¾ in. (22.2 cm.).

Acc. no. 22.139.29. Purchased in 1922, Rogers Fund. Mentioned in M.M.A. *Bulletin,* XX (1925), p. 129, and *Handbook* (1930 ed.), p. 127. Attributed to the Penthesileia Painter by Beazley, *Att. V.,* p. 276, no. 53. Published by Richter, *A.J.A.,* XXX (1926), pp. 39 f., figs. 7, 8. Satyr on A illustrated in Richter, *Sculpture and Sculptors*[2], fig. 485.

77 SKYPHOS
Bearded Men and Youths

Plates 79, 178

HORIZONTAL handles; torus foot.

(A) A bearded man holds out a sword in its sheath to a youth who is moving rapidly to the right, grasping a Corinthian helmet by the nose-piece. The man wears a dotted chiton, a chlamys fastened by a brooch on the right shoulder, and a helmet of the pilos shape;[1] he also has a long spear. The youth wears a chlamys and has a sword and a spear. The scene perhaps represents a father and son about to depart for battle. Above the helmet, the inscription HO ΠAIS KALOS in two lines.

(B) A bearded man with a dejected look is leaning on his spear, facing a youth who grasps a "Thracian" helmet and a spear. Each has a mantle hanging from one shoulder. Perhaps again a departure scene. Between head of youth and man's spear, in two lines, HO ΠAIS KALOS.

The hand of the Penthesileia Painter is evident in the drawing of the faces, knees, ankles, and in the two-line inscriptions.[2] Typical also are the single line on the neck, the frontal foot with spreading toes, the three-quarter foot, here with ankle marked too far front. In the older man's expression we find again the psychological interest characteristic of this artist. We may compare the farewell scene by him on a kylix in the Louvre[3] and the similar youths on the exterior of the Achilles and Penthesileia kylix in Munich.[4]

About 460 B.C.

RELIEF contour: in A for chlamys of bearded man, forehead and back of right leg of youth; in B for profile of youth's face, back of his neck, portions of his body and drapery. Red for strings of pilos and of both youths' helmets; fillets of bearded man (B) and of two youths (only faint traces now left); inscriptions. Thinned glaze for some anatomical markings, crests of youths' helmets, and (A) for some of lines and dots on bearded man's tunic. Traces of preliminary sketch.

Below each handle, elaborate pattern of double palmettes and scrolls. Beneath designs, reserved line. On bottom of foot, broad black band and two concentric circles.

Broken in a few pieces; put together with slight restorations. Remains of red ocher application on figures. Glaze both inside and out partly worn, disclosing red beneath in places (see p. xxxviii).

Height: 6⅜ in. (16.2 cm.).
Width with handles: 11⅞ in. (30.2 cm.).
Diameter: 8 in. (20.2 cm.).

Acc. no. 06.1079. Purchased in 1906, Rogers Fund. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 127; McClees, *Daily Life* (1933 ed.), pp. 31, 60. Attributed to the Penthesileia Painter by Swindler, *A.J.A.,* XIX (1915), pp. 411 f., figs. 6, 7; Beazley, *V.A.,* p. 131, and *Att. V.,* p. 276, no. 51. Attribution cited by Hoppin, *R.-f.,* II, p. 344, no. 29. Analyzed as an example of dynamic symmetry by Hambidge, *Dyn. Sym.: Gr. Vase,* p. 111, fig. 14. Illustrated in Richter-Milne, *Shapes and Names,* fig. 174.

78 KYLIX
Groups of Women or Girls

Plates 80, 181

CONTINUOUS curve from lip to foot; tooled recess on upper side of foot.

Interior: Two women or girls are walking to-

1. Or a pilos cap, since it has a loop.
2. e.g. Furtwängler-Reichhold, I, pls. 55, 56.
3. G 382; Pottier, *Vas. ant. du Louvre,* III, pl. 139.
4. Furtwängler-Reichhold, I, pl. 56, 1–3.

gether, one apparently being pulled forward against her will. The unwilling one is carrying a writing tablet tied with a string through which a stylus is stuck; so a writing lesson may be the objective[1] (though she seems rather big for this), or perhaps she has received a letter.[2] Each wears a chiton and a himation; one has a fillet, the other a sakkos.

Exterior: (A) Six women or girls are engaged in lively conversation. They are grouped in pairs, but these are interconnected, for occasionally a figure from one group looks back at another group or is moving on to the next one. All wear chitons and mantles and three have sakkoi. On the wall hang their belongings—an alabastron, a fillet, a pair of sandals (one in front, the other in profile view), a writing tablet, and a kerchief.

(B) The scene is almost identical with A. The figures are practically in the same attitudes, with slight variations, gesticulating in lively fashion with one another. The paraphernalia on the wall are a round fillet, a pair of sandals (seen in profile and front views), and two pairs of castanets.[3]

The paintings are by the Painter of Bologna 417,[4] a follower of the Penthesileia Painter with something of that master's vivacity but without his individualizing touch. His extant works are mostly kylikes, rather carelessly drawn. Ours is a good example of his style, excellently preserved. A closely similar kylix is in the University Museum in Philadelphia;[5] some figures are practically identical with ours and similar objects hang on the wall.

About 460–450 B.C.

No relief contour. Thinned glaze for folds of some chitons. Traces of preliminary sketch.

Round the int. scene and below ext. ones, double, interlocking meanders alternating with crossed and dotted squares; at handles, palmettes, buds and scrolls. Rim of cup reserved, with black line round edge. On under side of foot, black band.

Intact except for a crack (near one handle), which we know occurred in ancient times, for there are ancient rivet holes. The fine proportions and large size of the kylix make it a superb example of pottery. On ext., marks left by rim of vase in which cup was stacked in kiln (see p. xlii). Remains of red ocher application at handles.

Height: $5\frac{15}{16}$ in. (15.1 cm.).

Width with handles: $17\frac{15}{16}$ in. (45.5 cm.).

Diameter of bowl: $14\frac{1}{2}$ in. (36.8 cm.).

Diameter of interior scene: $7\frac{3}{16}$ in. (18.2 cm.).

Acc. no. 06.1021.167. Purchased in 1906, Rogers Fund. Described and illustrated in Canessa Sale Catalogue, pp. 42 ff., no. 126, ill.; Sambon, *Coll. Canessa,* pp. 24 f., no. 81, ill., pl. V, and *Le Musée,* I (1904), p. 206, figs. 7, 8. Mentioned in M.M.A. *Handbook* (1917 ed.), p. 106. Illustrated in M.M.A. *Shapes* (1922 ed.), p. 19, no. 1. Attributed to the Penthesileia Painter by Bates, *Trans. Mus. Science and Art,* II (1906–1907), pp. 150 f.; Swindler, *A.J.A.,* XIX (1915), p. 406, no. 10; Beazley, *V.A.,* p. 131. This attribution listed by Hoppin, *R.-f.,* II, p. 344, no. 28. Attributed to the Painter of Bologna 417 by Beazley, *Att. V.,* p. 280, no. 7. Referred to by A. Klein, *Child Life,* p. 29, no. 342, pl. XXIX B. Analyzed as an example of dynamic symmetry by Hambidge, *Dyn. Sym.: Gr. Vase,* pp. 118 f., fig. 6.

SPLANCHNOPT PAINTER

79 KYLIX

Nike and Schoolboy; Youths, Women, and Nikai

Plate 81

CONTINUOUS curve from lip to stem. For foot see below.

1. For the evidence that writing and reading were included in the education of an Athenian girl cf. Girard in Daremberg-Saglio, *s.v.* educatio, p. 477. But there were apparently no schools for girls; the teaching must have been done at home. Moreover, cf. Euripides *Iph. Taur.* 584 ff., from which we gather that Iphigeneia—a girl of a good family—could not write.

2. Beazley's suggestion.

3. For such suspended castanets, more clearly drawn than in our picture, cf. Caskey, *Vase Paintings, Boston,* pl. XXIX.

4. Beazley, *Att. V.,* pp. 280 f.

5. Bates, *Trans. Mus. Science and Art,* II (1906–1907), p. 151, pls. XXXVII, XXXVIII.

SPLANCHNOPT PAINTER

Interior: Victory acclaims a schoolboy who has won a prize in music. He stands on a little platform (the βῆμα), holding his lyre, and shyly greets the goddess. He wears a himation and a fillet; she a sleeved chiton, a himation, and a fillet. That he is a schoolboy is indicated by the writing tablet which hangs from a nail on the wall. His recital evidently took place at a festival, as is suggested by the burning altar.[1] In the field, HO ΠAIS KALOS, "the boy is handsome," in two lines.

Exterior: (A) Two youths are leaving for battle, and two women are speeding their departure. An ivy scroll in the field divides the figures into two groups. In one the youth is wearing a fillet, a chiton, a cuirass, and a himation; he holds his Attic helmet and a spear. The woman has a metal phiale, ready for the libation, and wears a himation and a chiton ornamented with crosses; her wrap has fallen from her shoulders. On the wall hang a bag and two pairs of sandals. In the other group the youth has a fillet, a himation, and a spear. The woman holds his sword in readiness and a flower—his parting gift. She wears a pouched chiton, a himation draped shawl-fashion over her shoulders, and a fillet. Near the phiale, HO ΠAIS KALOS, in two lines.

(B) Two youths with Victories. In one group the Victory is pouring a libation from an oinochoe, while the youth stands by grasping his spear. In the other the Victory is holding out a wreath (no trace remains), while the youth holds a walking stick. The youths wear himatia and one has a fillet; the Victories have chitons, himatia, and fillets. On the wall hangs a pair of sandals. The scene is taking place in a colonnade or house as indicated by the column and entablature. In the field, twice (once fragmentary), the inscription HO ΠAIS KALOS, in two lines.

The paintings are by the Splanchnopt Painter,[2] named after his fragmentary kylix in Heidelberg with a picture of a boy roasting σπλάγχνα,[3] the viscera of animals. Like the Painter of Bologna 417, he was a pupil of the Penthesileia Painter, imitating his master's lively, sketchy style and using similar compositions and paraphernalia. But his drawing has not the easy flow and sureness of his master's. Most of his extant works are kylikes with boys, women, and youths confronting one another. Among his most attractive products is the white pyxis D 11 in London with a marriage procession. Our cup is a representative piece, and the interior scene with the shy schoolboy is especially pleasing. Characteristic traits are the set mouth, protruding underlip, prominent chin, curving nostril line or lines, and frizzy hair. The himation worn over the left shoulder occurs again and again in his works. The ankle is generally marked either by a single curve or by a single curve with a straight line added. Lyre, sandals, bag, walking stick are favorite paraphernalia.

About 460–450 B.C.

RELIEF contour for faces, necks, and here and there for nude parts; also for phiale and parts of sword. Applied clay for fire on altar, string of writing tablet and nail from which it hangs, youths' fillets, straps of sandals, baldric of sword, flower, stream of wine which is poured from oinochoe, inscriptions. Thinned glaze for some anatomical markings, some folds, handle of stylus, some lines on flaps of cuirass, some of cross ornaments on woman's chiton in A, some lines on ivy leaf in A. Traces of preliminary sketch.

Round the int. scene, enclosed palmettes; round the int. of mouth, laurel wreath; below ext. scenes, double, interlocking meanders; below each handle, double palmette and scrolls. Rim of cup reserved, with black line round edge.

Broken in many pieces; put together with some restorations, including foot.

1. For an altar in a school cf. the cup with Herakles and Linos in the Cabinet des Médailles; Beazley, *A.J.A.*, XXXVII (1933), p. 403, fig. 7.

2. Cf. Beazley, *Campana Frag.*, p. 24, under pl. 16, no. 29.

3. Kraiker, *Rf. Vasen, Heidelberg*, p. 40, no. 143, pl. 25.

Height (as restored): 5 7/16 in. (13.8 cm.).
Width with handles: 16 3/4 in. (42.5 cm.).
Diameter of bowl: 13 3/16 in. (33.5 cm.).
Diameter of interior scene: 6 3/16 in. (15.7 cm.).

Acc. no. 26.60.79. Purchased in 1926, Fletcher Fund. Mentioned in M.M.A. *Bulletin,* XXIII (1928), p. 111, fig. 9 (int.), and assigned to the school of the Penthesileia Painter on Beazley's attribution. Attributed to the Splanchnopt Painter, a pupil of the Penthesileia Painter, by Beazley, *Campana Frag.*, p. 24, under pl. 16, no. 29.

PAINTER OF THE BRUSSELS OINOCHOAI

80 COLUMN KRATER

Chariot; Dionysos and Maenads

Plates 82, 88, 170

Foot in two degrees; upper side of mouth slopes upward; body lopsided (see below).

(A) A warrior is driving a four-horse chariot, holding the reins taut in both hands, the whip in his right. Another warrior, armed with a long spear, advances on foot under cover of his shield; he has left his chariot to attack the enemy but keeps close to it so that he can remount and make his escape if necessary. Just so Automedon, before his encounter with Aretos and Hektor, tells his charioteer to keep near him: "Hold the horses not far from me, but with their very breath upon my back."[1]

The driver wears an Attic helmet, a cuirass over his chiton, and a mantle loosely draped over his shoulders and left arm. The other warrior has a cuirass with decorated shoulder pieces over his chiton, greaves, and a "Thracian" helmet with a dolphin on the bowl and a serpent on the cheekpiece. In the field, ΚΑΛΟΣ.

The artist has taken special pains with this scene, executing every detail with care and adding ornaments lavishly on the chariot, on one of the cuirasses, on one of the helmets, on the horses' collars. The black glaze as a solid wash on the driver's cuirass and helmet, the abundant thinned glaze, and the delicate relief lines give the whole a picturesque effect. There are some mistakes in the drawing: the yoke, with the guides for the reins,[2] is not shown between the two pairs of horses but beyond the farthest horse; the left rein passes in front of the right one instead of behind it.

(B) Dionysos, holding a kantharos and a large vine branch, walks rapidly to the right, a maenad on either side of him. Dionysos wears a chiton, a himation, and a fillet; each maenad has a chiton, a himation, a sakkos, and a thyrsos, and one carries a lighted torch. The work was never finished. The whole was carried out up to a certain point: the preliminary sketch was made, the outlines of the figures were indicated by contour stripes, the background was filled in with black glaze (except a small bit above the maenad on the right), and certain details, such as the hair, a few of the main folds, and the kantharos, were painted; even the leaves of the vine branch and the flame of the torch were added in red; but the relief lines, both for the contours of the figures and for the inner markings, are lacking throughout. Since these relief lines would have been drawn with a special instrument, the artist apparently reserved this work till the end (see p. xxxix). By some mistake the vase was removed for firing before he had accomplished this.

This is one of the best works by the Painter of the Brussels Oinochoai,[3] named after his two oinochoai in the Musée Cinquantenaire in Brussels.[4] He was an artist of marked individuality, who at his height could produce such a masterpiece as the prothesis in Athens,[5] one of the most moving representations of death and mourning

1. *Iliad* XVII. 501 f. (tr. Lang, Leaf, and Myers).

2. Cf. Saglio in Daremberg-Saglio, *s.v.* currus, pp. 1639 f., and especially fig. 2217.

3. Beazley, *V.A.*, p. 133, *Att. V.*, pp. 288 f., and *J.H.S.*, LVI (1936), p. 89.

4. A 719, 720; Beazley, *Att. V.*, p. 289, nos. 11, 12.

5. No. 1170; Collignon-Couve, *Catalogue,* no. 1167; *Mon. dell' Inst.,* VIII (1864–1868), pl. V, 2; Alinari photograph 24489.

in Greek art. A slighter work of considerable attraction is the oinochoe with the two barbarians in London.[6]

A comparison of this vase with our other example by this artist (no. 81) as well as with his other works will reveal many stylistic similarities. On our two vases we may note the similar helmets and cuirasses, the identical snake and dolphin ornaments, the same long locks of hair (one along the upper arm), the same sets of small arcs to indicate creases on wrist or foot. The Amazon on his column krater in Munich[7] also offers striking similarities to our chariot scene; note the eye with closed inner corner and iris formed by semicircle and dot, the protruding underlip, the double curve of the nostril, the serpent on the helmet, and especially the rendering of the horses (eye, nostril, mane, bit, hoof, breast line, tail). A vase especially close to ours is the column krater with a chariot scene recently found at Spina.[8] Again we note the eye with closed inner corner, the drooping underlip, the nostril with double curve, the long locks of hair; the Hermes has a loosely draped mantle similar to that of our driver, as well as a single curving line at the wrist; the horses offer many striking parallels to ours, including almost identical collars. Our B may be compared with the scene on the back of the amphora in Bologna,[9] in which the mantles have similar rapidly painted zigzag edges.

About 460 B.C.

RELIEF contour: in A, except for parts of manes of horses; off lower edge of driver's chiton; and a small part of his himation (above left arm). Red for reins between bridles and yoke and for inscription. Driver's helmet and cuirass painted in black glaze with reserved outline, the latter bounded by a relief line. Thinned glaze: in A, for driver's whiskers and hair (where it shows beneath helmet), other warrior's beard and curl along his arm, anatomical markings, tails and parts of manes of horses, some of ornaments on helmets, on cuirass, on chariot, and on horses' collars, zigzag line on chiton; in B, for portions of hair and beard. Rims of wheel and shield incised with compass.

On upper side of mouth, inverted lotos buds, with palmette and scrolls on each handle; on outside of mouth, ivy wreath. On neck above A, inverted lotos buds. Scenes framed with tongues above, ivy pattern on each side, and (A) reserved band below. At base, rays.

Broken in several pieces; put together without restorations. In the making, the body (which was thrown as a separate section, see p. xxxvi) was not set straight on the foot; it leans slightly to one side; consequently neck and handles had to be shaped irregularly so as to produce a level top. A horizontal line round lower part of vase is evidently due to its having been stacked inside another pot in the kiln.

Height: 17¾ in. (45.2 cm.).
Width with handles: 17 3/16 in. (43.6 cm.).
Diameter of mouth: 13 15/16 in. (35.4 cm.).

Acc. no. 29.131.7. Purchased in 1929, Fletcher Fund. Mentioned in M.M.A. *Bulletin,* XXV (1930), pp. 96 ff., figs. 1–3. Attributed by Beazley to the Painter of the Brussels Oinochoai.

81 FRAGMENT OF A LOUTROPHOROS

Departure of Warrior; Warriors

Plates 83, 84, 173

MOUTH in three degrees; ridge at base of neck; handles and body (except for a small portion of shoulder) missing.

(A) An old man, whose hair is getting thin over the temples, puts his hand on the shoulder of his son—a bearded warrior about to depart for battle. The father wears a long, dotted chiton and a himation and grasps a staff. The warrior has his himation draped over his right shoulder

6. British Museum 1912.7–9; Walters, *J.H.S.,* XLI (1921), p. 129, pl. VIII.

7. Beazley, *op. cit.,* p. 289, no. 9; Furtwängler-Reichhold, III, pl. 166, 1.

8. Aurigemma, *Museo di Spina,* pp. 76 ff., pls. XXXVII, XXXVIII. Attributed to the Painter of the Brussels Oinochoai by Beazley, to whom I owe my knowledge of this vase.

9. No. 155; Zannoni, *Certosa,* pl. LXXX, 12; Beazley, *op. cit.,* p. 289, no. 6.

and has a "Thracian" helmet, greaves, a spear, and a large round shield with a snake for device.

(B) Two warriors. One has a short chiton with kolpos and a fringed himation draped scarf-fashion over one shoulder and one arm; also an Attic helmet with a snake on the upturned cheek-piece, a sword, greaves, and a spear. The other warrior has a cuirass over a short chiton, greaves, and a fillet; he holds a long staff and a "Thracian" helmet decorated with a dolphin on the bowl.

Another work by the Painter of the Brussels Oinochoai. The realistic rendering of the old man is an interesting touch. We may note as characteristic traits (besides those listed under no. 80) the crisscross lines for the hair and the fringed garment, both of which occur again on the Amazon in Munich.[1]

About 460 B.C.

RELIEF contour except for: (A) back of hair of old man, parts of his drapery, his stick, crest of warrior, head of his spear; (B) hair and beard of warrior holding helmet, part of stick above his hand, part of spear of other warrior, fringe of his himation. Thinned glaze: in A, for hair and beard of old man, a few lines of his eye, most of dots and folds of his chiton, feathers of warrior's crest, his beard, some anatomical markings on legs and greaves; in B, for crest of helmet worn by beardless warrior and snake on cheekpiece, fringe of his himation, line on spear, part of hair and beard of other warrior, a few lines on his cuirass, markings of muscles on arms, legs, and greaves of both warriors. Traces of preliminary sketch; part of sheath (below hilt) drawn in sketch but not in glaze.

Above scenes, palmettes and lotos; below, double horizontal palmettes and scrolls; on shoulder, tongues. On outer side of lip, white zigzags; on center portion of mouth, wavy white lines; on inside of mouth, three black bands.

Broken in a number of pieces; put together with a few restorations. Traces of vertical handles along sides. Glaze in background thinly applied.

Height: 17½ in. (44.5 cm.).
Diameter of mouth: 12 in. (30.4 cm.).

1. Furtwängler-Reichhold, III, pl. 166, 1.

Acc. no. 07.286.70. Purchased in 1907, Rogers Fund. Mentioned in M.M.A. *Handbook* (1930 ed.), pp. 127 f.; McClees, *Daily Life* (1933 ed.), p. 87. Attributed to the Painter of the Brussels Oinochoai by Beazley, *V.A.*, p. 133, and *Att. V.*, p. 289, no. 3. Attribution listed by Hoppin, *R.-f.*, I, p. 104, no. 5. Scene A mentioned by Beazley, *Mus. Jour.*, XXIII (1932), p. 9; Cossio-Pijoan, *Summa Artis*, IV (1932), p. 483, fig. 658.

PAINTER OF THE DEEPDENE AMPHORA

82 STAMNOS

Danae

Plates 85, 86, 173

MOUTH in three degrees; disk foot, lipped at top; ridge between neck and body.

(A and B) The two scenes represent successive incidents in the Danae legend. Akrisios, afraid of the oracle, commanded that Danae and her son Perseus should be exposed on the sea in a chest. In A we see the reception of the dire news. Danae's mother, Eurydike, is seated, scepter in hand, raising her fingers to her lips in horror-struck astonishment.[1] The nurse stands by her side with a round (or oval) wicker basket.[2] Her gesture is significant of her feelings: she is holding her nose with two fingers, clearly a sign of disgust.[3] And the carpenter who has to prepare the chest is walking off to the right with his hammer,[4] holding up one hand in consternation. Eurydike wears a himation over her Ionic chiton, a sakkos, and disk earrings with pendants; the nurse a peplos with kolpos and overfold; the carpenter a himation round the lower part of his body. The name of the nurse is inscribed: ΔΑΜΟΛΥΤΕ, Damolyte.

1. Cf. Sittl, *Gebärden*, p. 272.
2. Richter, *Anc. Furniture*, pp. 98 f.
3. On the contraction of the nose as a sign of disapproval, cf. Sittl, *op. cit.*, pp. 86 f.
4. The length of the handle, reconstructed in the drawing, is indicated by the preserved portion of the lower contour stripe. On this type of hammer cf. Lafaye in Daremberg-Saglio, *s.v.* malleus, p. 1562, fig. 4801.

(B) Danae, a protective hand on little Perseus, is standing in the lion-footed chest, her eyes wide with terror. Her father, King Akrisios, stands facing her, scepter in hand. Danae wears chiton, himation, diadem, necklace, and disk earrings with pendants. Perseus is wrapped in his mantle, from which one little hand projects as if in appeal; Akrisios has a long chiton, a himation, and a wreath in his hair. The names ΠΕΡΕΥ[Σ] (Attic Perreus for Perseus[5]) and ΑΚΡΙΣΙΟΣ (retrograde except Σ), Akrisios, are inscribed.

The Danae legend, especially the exposure in the chest, is not an uncommon subject in Greek art.[6] Our scene gives for the first time the name of the nurse, Δαμολύτη.[7]

The pictures are by the Painter of the Deepdene Amphora,[8] named after his amphora with Athena and Herakles, formerly in the Deepdene collection, now in Tarporley.[9] His style is rather heavy and without great finish, but strong and vivid. In this stamnos he shows himself interested in expressing psychological reactions, and he has added interest to his scenes thereby. Certainly the Danae legend is represented nowhere else with more expressive individualization.

Characteristic features in the drawing are the often coarse, uneven lines; the individualized profiles with the long, pointed nose (with forehead-nose line convex to the face); the pouting, half-open lips; the relatively small iris, variously placed, imparting an astonished expression; the sketchy treatment of hands and feet. The hand emerging from the enveloping mantle and the uplifted open hand are favorite gestures. The lower edge of the mantle of Akrisios may be compared with that of Dionysos on the stamnos in Brussels;[10] the lower part of the drapery of Danae with that of Zeus on a stamnos in the Louvre.[11]

About 470–460 B.C.

Relief contour used only here and there: in A, for stool, shaft of scepter, profile of nurse's face, upper and lower outline of basket, hammer, parts of right arm of carpenter and small part of his right leg; in B, for chest (except projection of lid), profiles of faces, back of Akrisios' neck, shaft of scepter, and wreath of Akrisios. Red for inscriptions. Thinned glaze in A for anatomical markings of carpenter (see pl. 85), his whiskers, pendants of Eurydike's earring and her hair under sakkos at neck; pattern along middle of basket; in B, for Danae's necklace. Traces of preliminary sketch.

On mouth, egg pattern and dots between two reserved bands; on shoulder, tongue pattern. Below scenes, meanders in sets of two (once three and a half) alternating with crossed and dotted squares. Round the handles, elaborate palmette, bud, and scroll designs; at attachments of handles, egg patterns.

Broken in many pieces; put together with some restorations, the most important in upper part of Akrisios. Surface has suffered in places, especially on shoulder. Remains of ancient rivets, with which vase was mended when broken in antiquity.

Height: 15 in. (38.1 cm.).

Width with handles: 15⅜ in. (39 cm.).

Width without handles: 12⅜ in. (31.4 cm.).

Acc. no. 17.230.37. Purchased in 1917, Rogers Fund. Said to have been found near Rome. Mentioned in M.M.A. *Bulletin,* XVI (1921), p. 14, and *Handbook* (1930 ed.), p. 126; McClees, *Daily Life* (1933 ed.), p. 30. Attributed to the Deepdene Painter by Beazley, *Att. V.,* p. 294, no. 8. Described by Richter, *A.J.A.,* XXVII (1923), pp. 279 ff., figs. 16–18. Chest

5. For Attic assimilation of ρσ to ρρ, cf. Kretschmer, *Vaseninschriften,* pp. 177 f.; Meisterhans, *Grammatik*[3], pp. 99 f.

6. To the list of representations of this legend given by Escher in Pauly-Wissowa, IV, *s.v.* Danaë, col. 2086, may be added the hydria no. 13.200 in Boston (Beazley, *V.A.,* p. 51, fig. 32).

7. The form suggests a lyric source—possibly Simonides (Frag. 13, Diehl). The name is not a common one; it occurs as Δαμολύτα in an inscription on a marble stele from Thessaly (*I.G.,* IX, 2, 1145; Wilhelm, *Ath. Mitt.,* XV [1890], pp. 313 f., no. 37) and in the masculine form Δαμόλυτος as the name of an Elean in an inscription of the end of the fourth century B.C. (Dittenberger, *Sylloge*[3], 314, B 10).

8. Beazley, *op. cit.,* pp. 194 f., *Att. V.,* pp. 293–296, 476, and *V. Pol.,* p. 30.

9. Tillyard, *Hope Vases,* p. 48, no. 84, pl. 8.

10. Raoul-Rochette, *Monumens inédits,* pl. XLIV B; Mayence, *C.V.: Bruxelles,* 1, III, I *c,* pl. 7, 3.

11. G 188 bis; Pottier, *C.V.: Louvre,* 2, III, I *c,* pl. 22, 3.

referred to by Richter, *Anc. Furniture,* p. 92. Palmette ornament figured by Jacobsthal, *Ornamente,* pl. 97 a.

83 STAMNOS

Eos and Kephalos; Youth and Women

Plates 87, 173

Mouth in three degrees; disk foot, lipped at top; ridge between neck and body.

(A) Eos, the winged goddess of the dawn, is pursuing the young hunter Kephalos. Behind Eos is an old man with white hair. Kephalos is in the regular hunter's costume—petasos, chlamys, and high-laced sandals[1]—and carries two spears; Eos has a chiton with a double stripe in the center, a mantle loosely draped over her shoulder and arm, a fillet, and disk earrings with pendants. The old man is wrapped in his mantle.

(B) A youth with a spear confronts two women. Perhaps a scene of welcome, for the youth and one of the women extend hands, and the other woman holds a garland as a gift. The women have chitons, himatia, and disk earrings, one with pendants; one woman has a sakkos, the other a fillet; the youth a himation and wreath.

Another work by the Painter of the Deepdene Amphora. The deliberate movement of the pursuit scene is characteristic. The forms resemble those in no. 82 (note similar faces, draperies, earrings with pendants, sakkos, hair beneath sakkos, feet). The wings of our Eos closely resemble those of Boreas on the Brussels stamnos; both have a broad, black, dotted band bounding the long feathers.

About 470–460 B.C.

Relief contour only here and there for parts of garments and occasionally for neck, chin, and on arms and hands. Red for youth's wreath, woman's garland, strings of Kephalos' hat. White for hair and beard of old man. Thinned glaze for folds of chiton of woman with garland, a few anatomical markings, wavy lines on wings, some of lacings on sandals.

1. See p. 99, note 3.

On mouth, tongue pattern between two reserved bands; on shoulder, tongue pattern. Below scenes, meanders in sets of two (once two and a half) alternating with dotted saltire squares. Round the handles, elaborate design of palmettes and scrolls; at attachments of handles, black bars.

Graffito on foot (see p. 222, fig. 34).

Broken in a number of pieces; put together with a few restorations. Remains here and there of red ocher application.

Height: 12¾ in. (32.4 cm.).

Width with handles: 13¼ in. (33.6 cm.).

Width without handles: 10½ in. (26.6 cm.).

Acc. no. 18.74.1. Purchased in 1918, Rogers Fund. Once in the collection of Alessandro Castellani; later in that of W. C. Perry. Listed in Castellani Sale Catalogue, p. 15, no. 77. Mentioned in M.M.A. *Bulletin,* XIV (1919), pp. 8 ff., fig. 1, and *Handbook* (1930 ed.), p. 126; McClees, *Daily Life* (1933 ed.), p. 60. Attributed to the Deepdene Painter by Beazley, *V.A.,* Appendix, p. 194, no. 2, and *Att. V.,* p. 295, no. 15. Attribution listed by Hoppin, *R.-f.,* II, p. 269, no. 14. Illustrated in Richter-Milne, *Shapes and Names,* fig. 65. Ornament mentioned by Jacobsthal, *Ornamente,* p. 138, pl. 97 a.

NEAR DEEPDENE PAINTER

84 OINOCHOE

Man Praying before Statue of Athena

Plates 88, 177

Circular mouth;[1] triple handle; spreading foot; groove round neck.

A man is standing before a statue of Athena, which is mounted on an Ionic column, and is raising his right hand, with the index finger extended, in a gesture of prayer.[2] He has a himation, shoes, and a walking stick. The statue of Athena is clothed in a peplos, aegis, and Attic helmet (with upturned cheekpiece), and holds a spear.

1. On this type of oinochoe, "which appears about 460 B.C. and lasts to the end of the century," cf. Beazley's remarks in Caskey's *Vase Paintings, Boston,* p. 40.

2. On this particular gesture cf. Sittl, *Gebärden,* p. 179, and the parallel he gives of Herakles before Zeus, *op. cit.,* p. 180, fig. 17.

This is an attractive picture of what must have been a common sight in Athens, since statues dedicated to the gods were placed in the open as well as in temples. But such scenes on vases are surprisingly rare.

Statue bases in the form of columns have been found on the Akropolis and elsewhere. Petersen pointed out the similarity of the statue of Athena on this vase to a small marble statue in Athens.[3]

The style approximates that of the Deepdene Painter;[4] note especially the renderings of Athena's eye and her pouting lips.

About 470–460 B.C.

RELIEF contour for column (but not for volutes), spear, man's right arm (but not for hand). Traces of preliminary sketch.

Below scene, double, interlocking meanders alternating with crossed squares; above, egg pattern.

Handle, which was broken off, has been reattached; chip on foot; surface injured in places.

Height with handle: 8 in. (20.3 cm.).

Height without handle: $6\frac{7}{8}$ in. (17.4 cm.).

Width: $5\frac{7}{16}$ in. (13.8 cm.).

Acc. no. 08.258.25. Purchased in 1908, Rogers Fund. From Rome sale. Formerly in the possession of Sig. Granet;[5] therefore probably from Sicily. Mentioned in M.M.A. *Bulletin,* IV (1909), pp. 103 f., fig. 7, and *Handbook* (1917 ed.), p. 105; McClees, *Daily Life* (1933 ed.), pp. 5 f., fig. 3. Described (with drawing of scene) by Petersen, *Röm. Mitt.,* XII (1897), p. 318; Lechat, *Rev. des études gr.,* XII (1899), p. 185; S. Reinach, *Rev. des études gr.,* XX (1907), pp. 406 ff., figs. 4, 5; Svoronos, *Ath. National-museum,* p. 165, fig. 111; Rumpf, *Religion,* no. 144.

HERMONAX

85 LEKYTHOS

Maenad

Plates 89, 175

DISK foot; two tooled lines between body and foot.

A maenad is standing, one hand on her hip, in the other a thyrsos with a snake coiled round it. She wears a chiton with overfold and kolpos, and a fillet.

There is a strange restlessness in the seemingly quiet pose, as if the maenad were standing still only for a moment. She recalls the maenad on a lekythos in the Gallatin collection in New York,[1] there in rapid motion—finely suggestive of the wild life in the woods. Both are works by Hermonax,[2] whose signature is preserved to us on six vases—in Boston, Florence, Orvieto, Paris, Rome, and Vienna.[3] A comparatively large number of his works have survived—chiefly on stamnoi, amphorae, and lekythoi; among them the attractive Birth of Erichthonios in Munich. More than most of his contemporaries he preserved the freshness and sense of movement characteristic of the preceding age. His style continues that of the Berlin Painter.[4]

Works by Hermonax are easily detected by the manner in which the eye is regularly drawn—the upper lid convex instead of concave to the lower and the iris a large black dot at the inner corner—which gives the face an uncommonly alert expression. Characteristic also in our maenad are the delicately curved nostril; the very small lobe of the ear and the single curving line which serves as inner marking; the downward direction of the corner of the mouth; the long, wavy hair tied at the nape of the neck; the slightly undulating lines of the chiton, suggestive of motion. Similar clumsy feet in full front and profile views occur in a maenad by Hermonax on a stamnos in the Louvre.[5] The profile ankle is generally marked by him (as by the Berlin Painter) with two lines, one more or less straight, the other strongly curving; occasionally only

1. *C. V.: Gallatin Coll.,* 1. III, I *c,* pls. 16, 17.
2. Beazley, *V.A.,* pp. 123–127, and *Att. V.,* pp. 299–304, 476.
3. Hoppin, *R.-f.,* II, pp. 20 ff.
4. Beazley, *J.H.S.,* XLII (1922), pp. 90, 92, note 48, p. 93, note 50, and *Att. V.,* p. 299.
5. G 416; Pottier, *C.V.: Louvre,* 3, III, I *d,* pl. 19, 6; *Mon. dell' Inst.,* IX (1869–1873), pl. XXX.

3. Petersen, *Röm. Mitt.,* XII (1897), pp. 318 ff.; Dickins, *Cat. of Acrop. Mus.,* I, p. 93, no. 140.
4. Beazley (by letter).
5. Petersen, *op. cit.,* p. 318.

one curving line appears, as in our maenad (unless there was originally a second, straight line, where the vase is now broken).

About 460 B.C.

RELIEF contour for face, neck, feet, arms (except lower outline of left forearm), and here and there for thyrsos and snake. Thinned glaze for line joining dots on snake, and as a wash for background of black dots indicating front hair.

Under scene, interlocking meanders in groups of two alternating with crossed squares. At juncture of neck and shoulder, eggs and dots.

Broken in many pieces; put together with a few restorations. Remains of red ocher application on figure. Glaze has peeled off in places, exposing red beneath (see p. xxxviii).

Height: 14¾ in. (37.4 cm.).

Width: 5 1/16 in. (12.8 cm.).

Acc. no. 26.60.77. Purchased in 1926, Fletcher Fund. Formerly in a private collection at Girgenti. Mentioned in M.M.A. *Bulletin,* XXIII (1928), p. 110, fig. 4, and *Handbook* (1930 ed.), p. 350. Attributed to Hermonax by Beazley, *Att. V.*, p. 303, no. 52.

BOREAS PAINTER

86 COLUMN KRATER

Zeus and Aigina and Her Sisters; Man and Women

Plates 94, 170

FOOT in two degrees.

(A) Zeus, armed with his thunderbolt, is pursuing the nymph Aigina (inscribed ΑΙΛ⟨ινα⟩), who touches his beard in supplication; her sisters flee right and left in alarm. Zeus wears a short, girded chiton with decorated borders and has his mantle draped over one arm; in his hair is a fillet. The women have long Ionic chitons and himatia, and two wear diadems and necklaces. Aigina's chiton is distinguished from those of her companions by its decorated borders.

(B) A bearded man draped in a mantle and holding a staff is surrounded by three women in chitons and himatia, one with a sakkos. The scene is indoors, for on the wall hangs a mirror. Perhaps it represents Asopos, the father of Aigina, receiving from his other daughters the news of her abduction[1]—though the figures appear rather calm for this interpretation.

The execution of B is cursory and conventionalized, in strong contrast to A, which is grandly conceived and finely worked. Aigina in particular, as she looks back at Zeus in her flight, has a splendid, regal bearing; and the alarm of her companions is well conveyed. The pictures are by the Boreas Painter,[2] named after the volute krater with Boreas and Oreithyia in Bologna,[3] another stately scene of pursuit. Most of this painter's extant works are on column kraters, the large areas of which were well adapted to his monumental style. His pictures of a warrior and of a woman and child, in London,[4] with their winsome charm, and the gay, dancing satyrs in Syracuse[5] form attractive variations on his more grandiose compositions.

The Bologna vase and ours have many points of contact: The figures of Aigina and Oreithyia are markedly alike, with the same fine sweep to the draperies; also the heads of Boreas and Zeus, and the draperies of the attendant women. The decorative bands of the garments on the two vases are identical; likewise the diadems, fillets, girdles. On both, the upper lid of the eye is marked by two lines, with occasionally a third one added for the lashes; the inside wrist by two horizontal lines; the ankle by a hooked line.

About 460 B.C.

1. Pausanias V. 22. 6. The subject is represented, together with the pursuit of Aigina by Zeus, on a stamnos by Hermonax in the Vatican (*Mus. Greg.* [1842 ed.], II, pl. XXVI).

2. Beazley, *V.A.*, p. 133, and *Att. V.*, pp. 305–307. Add a fragment of a column krater with Dionysos and satyrs, acc. no. 27.122.28 in the Metropolitan Museum, attributed by Beazley (not yet published). The satyrs strikingly resemble those on the column krater in Syracuse (see note 5).

3. Pellegrini, *Vasi Felsinii*, p. 116, fig. 69.

4. Amphora E 282 in the British Museum; P. Gardner, *J.H.S.*, IX (1888), pl. III.

5. *Mon. Linc.*, XIV (1904), pl. XLVIII.

RELIEF contour only here and there (as far as can be determined in present state of preservation); in faces only for forehead-nose line and in some cases for chin. Thinned glaze for parts of hair and some patterns on drapery.

On upper side of mouth, inverted lotos buds; on top of each handle, palmette and scrolls; on outer side of mouth, ivy wreath. Pictures framed with a tongue pattern above, ivy wreath on each side, and reserved band below.

Broken in many pieces; put together with some restorations. Surface is much damaged, especially on B. Glaze has peeled off in places, exposing red beneath (see p. xxxviii).

Height: 21⅜ in. (54.3 cm.).

Diameter of mouth: 13½ in. (34.3 cm.).

Width with handles: 21 in. (53.3 cm.).

Width without handles: 17½ in. (44.4 cm.).

Acc. no. G. R. 1244. Purchased in 1896. Described by Furtwängler, *Sitzungsb. der philos.-philol. und der hist. Klasse der K. B. Akad. der Wissenschaften zu München,* II (1905), p. 276, no. 18. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 126; McClees, *Daily Life* (1933 ed.), p. 56. Attributed to the Boreas Painter by Beazley, *V.A.*, p. 133, and *Att. V.*, p. 305, no. 3. Attribution listed by Hoppin, *R.-f.*, I, p. 81, no. 8 bis.

ORCHARD PAINTER

87 COLUMN KRATER

Orchard; Youths and Women

Plates 90, 91, 170

FOOT in two degrees.

(A) An orchard. In the center is a tree with leafy branches and round fruits which are being gathered by women into large wicker baskets. One basket is already full and is being carried away by a woman, with evident exertion; a second is under the tree, being filled. To the left is a woman holding a staff, perhaps for beating down the apples not within reach.

Four of the women wear chitons, mantles, and fillets; the fillets are wound either several times round the head, or once—in which case the loose ends hang down behind. The woman carrying the basket has a peplos with kolpos and overfold; it is black with painted red lines for the folds and a reserved outline (where it comes against the black background)—a rare technique.[1]

(B) Two groups, both of a youth confronting a woman. Each youth wears a mantle and grasps a stick; each woman has a chiton, a mantle, and a fillet wound three times round her head; one youth has a wreath, the other a fillet with apex in front.

This is a work by the Orchard Painter,[2] who is named after this vase. He was a contemporary of the Boreas Painter (see under no. 86). Though not an artist of the first rank, he has left us a number of pretty pictures painted in a vivid though somewhat hasty style. The satyrs making wine, in Bologna,[3] our fruit gatherers, and Jason and the Golden Fleece (see pls. 90, 91) rank among his most interesting works. Though some of the figures in the orchard are rather monotonous, others, for instance the woman looking up as she takes an apple from the tree and the woman stooping with the heavy basket, are charmingly lifelike. The mantled figures of youths holding their sticks, in B, occur again and again on this painter's vases and form a useful clue for identifying his work. Characteristic renderings are the obliquely set eyes, with lids strongly curving and iris often disproportionately small; the short straight lines on nostrils, wrists, and ankles (though curving lines also occur, see no. 89); the heavy chin; the many hooked lines going in opposite directions for the folds of himatia; the arc indicating the hand beneath the himation (B).

About 460 B.C.

1. To the instances of black garments cited by Beazley, *J.H.S.*, XXX (1910), p. 65, we may add the loutrophoros from the Falkenhausen collection now in the Berlin Museum (photograph Ath. Inst. Varia 378–382), where a kneeling girl has a black chiton (Langlotz kindly called my attention to it); see also our no. 80.

2. Beazley, *V.A.*, pp. 133 f., and *Att. V.*, pp. 311 ff., 476.

3. On column krater 241; *Museo italiano di antichità classica,* II, pl. I, 3; Laurinsich, *C.V.: Bologna,* 1, III, I *c,* pl. 28, 1–3.

RELIEF contour only here and there, e.g. in A for staff, parts of hands and arms, chins in two women to right, parts of tree, tops of baskets. Red for fillets, wreath, leaves, fruit at tops of baskets, folds on black peplos; also over reserved streak in hair of woman with staff. Thinned glaze in A for folds of chitons of the two women standing by tree, crisscross lines in wicker baskets, parts of hair, line on neck of second woman from left. A few traces of preliminary sketch and red ocher application.

On upper side of mouth, inverted lotos buds; on top of each handle, palmette and scrolls; on outside of mouth, ivy wreath. On neck: over A palmettes, enclosed by scrolls, alternating with lotos flowers, and above them, tongue pattern; over B, inverted lotos buds and dots. Each picture framed with tongue pattern above, ivy wreath on each side, and reserved line below. Round base of body, rays.

Not broken, but chipped and scratched in places. Rifts in glaze.

Height: 17⅜ in. (44.1 cm.).

Width with handles: 18⅛ in. (46 cm.).

Diameter of mouth: 15⅝ in. (39.7 cm.).

Acc. no. 07.286.74. Purchased in 1907, Rogers Fund. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 126. Attributed to the Orchard Painter by Beazley, *V.A.*, pp. 133 f., no. 1, and *Att. V.*, p. 311, no. 1. Attribution listed by Hoppin, *R.-f.*, II, p. 265, no. 8. Ornaments referred to by Jacobsthal, *Ornamente*, p. 152, note 291, p. 182, note 335.

88 COLUMN KRATER

Jason and the Golden Fleece; Youths and Woman

Plates 90, 170

FOOT in two degrees.

(A) The Golden Fleece is hanging on a rock guarded by an enormous snake. A rather puny-looking Jason has grasped it firmly with one hand and is about to snatch it away under the very eyes of the dragon. Behind him stands his protectress, Athena, armed with a spear. Jason is nude, bearded, hairy, and wears a fillet; the goddess wears a himation over a dotted chiton, an aegis with a frontal Medusa-head (note the thin, protruding tongue), a fillet decorated with leaves, and an Attic helmet. Behind her is a man wrapped in a himation, looking back to see the deed performed, his hand on the rail of a ship which has a double rudder securely lashed to it and a woman's head as the finial of its high stern. It is the ship Argo, which has brought Jason to Kolchis, and the man is either Aietes, king of Kolchis, or an Argonaut, forming the chorus, so to speak, of the drama.[1]

(B) Two youths and a woman, all three wrapped in mantles; the woman in addition wears a chiton.

Jason fetching the Golden Fleece is a rare subject in vase painting. Most extant representations are on South Italian vases and Roman sarcophagi;[2] the only other fifth-century Athenian painting is that on the kylix by Douris—with Jason in the mouth of the dragon[3]—which, however, follows an entirely different version of the legend.[4] The scene on our vase is the most vivid rendering of this story so far known. Each participant is well characterized—Jason wide-eyed and hesitant, but boldly accomplishing his task; the dragon, "with glaring eyes and spangled back,"[5] wound round the whole expanse of the rock;[6] Athena by Jason's side, occupying the

1. Aietes is Beazley's suggestion. The voluminous himation favors this interpretation; on the other hand, the fact that the man has his hand on the ship would seem to suggest a close association with it.

2. Cf. Seeliger in Roscher's *Lexikon, s.v.* Jason, cols. 82 ff.; Robert, *Gr. Heldensage*, III, pp. 796 ff.

3. In the Vatican; Pfuhl, *Malerei*, III, fig. 467.

4. Cf. Robert, *op. cit.*, p. 800, and *Hermes*, XLIV (1909), pp. 376 ff.; Séchan, *Études sur la tragédie grecque*, p. 344, note 7; also the similar representations on a sealing from Memphis, dated in the time of King Amasis, 570–526 B.C. (Petrie, Mackay, and Wainwright, *Meydum and Memphis*, III, p. 43, pl. XXXVII, 50); on an Etruscan scarab (Beazley, *Lewes Gems*, pl. III, 46); and on an Etruscan bronze utensil (Ducati, *Rendiconti Acc. Linc.*, XXIX [1920], pp. 52 ff.). Douris' picture is still, I think, a riddle; for Robert's arguments (*loc. cit.*) for connecting it with Jason's supposed death in Kolchis (cf. Euripides *Hypsipyle*) do not seem to me convincing.

5. Pindar *Pyth.* IV. 249 (tr. Sandys).

6. Pindar (*Pyth.* IV. 244 f.) calls the dragon "in bulk and length vaster than a ship of fifty oarsmen."

center of the scene; the mantled figure not part of the present action but related to it.

The emaciated, bearded Jason does not exactly tally with Pindar's description of young Jason as "the choicest and the fairest of men," "with shining locks of hair rolling down his back," "a hero terrible to look upon."[7] Instead he is that rather rare product in Greek art—an individualized human being. His insignificance is of course an effective foil for the dragon and the goddess. The female head on the stern of the ship[8] may be reminiscent of the legend that Athena fastened "a speaking timber from the oak of Dodona"[9] on the Argo. We may suppose that the artist wanted to give the speaking Argo a head to speak with; and so the head is turned in the direction of the oarsmen.

The scene which corresponds most closely with ours is that on the South Italian krater in Munich,[10] where the dragon is also guarding the fleece on a rock and Jason is boldly advancing toward it; but in the Munich picture Medea is present and not the ship Argo, and the rendering is more conventional and lacks the piquant quality which distinguishes ours.

An even more interesting comparison is that with a column krater in Bologna,[11] where a satyr appears in the same action and attitude as our Jason and a fleeing Dionysos takes the place of the protecting Athena. Though a number of such parodies exist, in which satyrs are represented in the roles of well-known heroes and as performing their deeds,[12] this is the first instance in which both the original and the parody are preserved. Moreover the two scenes are closely akin in style and were evidently painted by the same man. In other words, the artist parodied his own work. And as both vases are unusually small column kraters, of approximately the same size,[13] they may well have been made as a pair. These parodies were doubtless influenced by the contemporary satyr plays; and as Aischylos wrote several plays on the legend of the Argonauts[14] and was working at the time that our two vases were painted, it is quite possible that the scenes on these vases were inspired by his dramas—the New York vase by one on Jason at Kolchis, the Bologna one by a satyric "take-off."

By the Orchard Painter. We note his typical renderings of obliquely set eyes (mantled figure in A), straight lines for ankles, hooked lines going in opposite directions for folds of himatia. The rapidly drawn mantled figures in B closely resemble those on some of his other works, for instance the amphora in Bologna,[15] the column krater in Boston, no. 89.274, and our column krater no. 87, where occur again such devices as the rendering of the hand under the himation by an arc, the narrow fold of the himation pulled over the head, the feet separated by a single line.

About 470–460 B.C.

7. *Ibid.*, 122 f., 82 f., 79.

8. For the custom of fixing figureheads to the prow or stern of ancient ships cf. Torr, *Anc. Ships,* pp. 65 ff.; Wade-Gery, *J.H.S.,* LIII (1933), pp. 99 ff.

9. Apollodorus I. 9.16; cf. also Aischylos, Frag. 20, "where is Argo's sacred speaking beam," ἱερὸν αὐδᾶεν ξυλόν (δαπὲν M, αὔδασαι G, αὔδασε other MSS., αὔδασον, edd.; αὐδᾶεν, Cobet). In Apollonius Rhodius IV. 580–592 (tr. Seaton) the Argo is made "to cry out in the darkness," "speaking with a human voice," "of the grievous wrath of Zeus."

10. Furtwängler-Reichhold, II, pls. 98–99.

11. Heydemann, "Jason in Kolchis," in *Hall. Winckelmannsprogramm,* XI (1886), pp. 22 f., fig. 4; Laurinsich, *C.V.: Bologna,* I, III, I *c,* pl. 24, 1–3.

12. On this subject cf. Jahn, *Philologus,* XXVII (1868), pp. 20 ff.; Heydemann, "Humorist. Vasenbilder aus Unteritalien," in *Berl. Winckelmannsprogramm,* XXX (1870), pp. 8 ff.; Bieber, *Theaterwesen,* pp. 9 ff.; Séchan, *op. cit.,* pp. 38 ff.

13. The Bologna vase is slightly larger; its height is 12 $\frac{3}{16}$ in. (31 cm.), the width of its body 9 $\frac{7}{16}$ in. (24 cm.); whereas the New York vase is 11 $\frac{3}{8}$ in. (28.9 cm.) high and 8 $\frac{3}{4}$ in. (22.2 cm.) wide. The decorative patterns are identical in the two vases, except that the upper side of the mouth has a lotos-bud pattern in the Bologna one and is black in ours.

14. Fragments are preserved. It has been conjectured that the *Argo, Kabeiroi, Hypsipyle,* and perhaps *Athamas* formed a trilogy with a satyr play; on the *Argo* cf. especially Dieterich in Pauly-Wissowa, I, *s.v.* Aischylos, col. 1072, and Maass, *Neue Jahrbücher,* XXXI (1913), p. 627.

15. Zannoni, *Certosa,* pl. LII, 7.

RELIEF contour in A except for hair and beards, which are reserved, feet of Argonaut and front side of his right leg, lips of woman's head on boat; Jason's fillet edged with relief. No relief contour in B. Thinned glaze for dots and folds of Athena's chiton, some anatomical markings of Jason, lines at end of his beard, his mustache, some lines on rock. Traces of preliminary sketch.

On outer side of mouth, ivy wreath; on neck above A, inverted lotos buds and dots. Each scene framed with tongue pattern above, ivy wreath on either side, and reserved band below; along middle of reserved band under A, line in thinned glaze. Round the base of body, rays. Red bands along inner rim, below scenes, above rays.

Not broken, but considerably chipped in places; several spalls. Scenes, especially A, fortunately in good condition. Body and neck have sagged on one side. Some remains of red ocher application.

Height: 11⅜ in. (28.9 cm.).

Width with handles: 11½ in. (29.2 cm.).

Diameter of mouth: 9⅝ in. (24.4 cm.).

Acc. no. 34.11.7. Purchased in 1934, Dick Fund. Described in M.M.A. *Bulletin,* XXX (1935), pp. 86 ff., ill., and there attributed to the Orchard Painter. Published by Richter, *A.J.A.,* XXIX (1935), pp. 182 ff., figs. 1, 2. Mentioned and scene A illustrated by Dugas, *Rev. des études gr.,* XLIX (1936) (in press). Figure of Jason referred to (as ἀμήχανος) by Hadas, *Classical Philology,* XXXI (1936), pp. 166 ff.

89 COLUMN KRATER

Hermes and Poseidon Pursuing Women; Youth and Two Women

Plates 92, 170

FOOT in two degrees.

(A) Hermes and Poseidon, identified by their attributes, the kerykeion and the trident, are pursuing fleeing women. Each god wears a short chiton, a chlamys, and a fillet, and Hermes has his hat (petasos) hanging down his back. One of the women has a chiton, a himation, and a sakkos; the other a chiton with kolpos and a decorated fillet.

(B) A youth holding a stick stands between two women, one of whom carries a lighted torch. The women wear chitons, himatia, fillets; the youth a himation and a fillet with apex in front. In the background is a vine branch with a bunch of grapes.

Another work by the Orchard Painter. Curving lines are used in A for ankles and nostrils; but the more characteristic straight lines occur in B. We may compare as a similar work the column krater E 479 in the British Museum.

About 460 B.C.

RELIEF contour only here and there. Buff applied clay for flame of torch, leaves of branch, and fillets. Thinned glaze for parts of hair, of beards, and of draperies; for dots on woman's fillet in A. A few traces of preliminary sketch.

On upper side of mouth, inverted lotos buds; on top of each handle, palmette and scrolls; on outside of mouth, ivy wreath. On neck above A, inverted lotos buds and dots. Each scene framed with tongue pattern above, ivy wreath on either side, and reserved line below. Round base of body, rays.

Graffito on foot (see p. 222, fig. 34).

Broken in a number of pieces; put together with slight restorations.

Height: 17½ in. (44.4 cm.).

Width with handles: 17 in. (43.2 cm.).

Diameter of mouth: 14½ in. (36.8 cm.).

Acc. no. 06.1021.149. Purchased in 1905, Rogers Fund. Described by Sambon, *Coll. Canessa,* p. 28, no. 90, pl. VIII. Attributed to the Orchard Painter by Beazley, *V.A.,* p. 134, no. 4, and *Att. V.,* p. 311, no. 6. Attribution listed by Hoppin, *R.-f.,* II, p. 265, no. 7.

90 OINOCHOE

Seated Woman, Man, and Youth

Plates 92, 177

TREFOIL mouth; handle with central rib and attachments on lip; disk foot.

A woman is seated on a stool (diphros), her feet on a rectangular footstool, daintily holding a flower between her thumb and forefinger. A bearded man, the donor of the flower, is arguing with her, leaning on his knotted stick, and gesticulating with one hand. A youth, sure of his ground, stands quietly at the back, holding his

stick. On the wall, hanging by a string from a peg, is the woman's alabastron. The woman wears a chiton, a himation, and a fillet wound several times round her head. The men have himatia; one has a fillet with apex ornament, the other a wreath.

By the Orchard Painter. It shows his typical oblique eyes, his short straight lines for nostrils and ankles, his hooked lines for folds of himatia, his favorite youth holding a stick. The gesticulating man may be compared with a youth in a similar pose in New Haven.[1]

About 460 B.C.

RELIEF contour only on upper part of stick. Red for flower, fillets, wreath, and string by which alabastron is suspended. Thinned glaze for parts of hair and beard, for folds of woman's chiton, for zigzag edges of man's himation, and for lines in net pattern. Traces of preliminary sketch.

Scene framed by tongues above, net pattern on either side, and reserved line below. Red painted bands on rim, on foot, and on body below scene; ends of handle attachments also painted red.

Broken in several pieces; put together with a few restorations.

Height with handle: 13½ in. (34.3 cm.).
Height without handle: 12¼ in. (31.1 cm.).
Greatest width: 8⅛ in. (20.6 cm.).

Acc. no. 21.88.148. Purchased in 1921, Rogers Fund. Mentioned in M.M.A. *Bulletin,* XX (1925), pp. 129 f.; Richter, *A.J.A.,* XXX (1926), pp. 42 f., fig. 10. Attributed to the Orchard Painter by Beazley, *Att. V.,* p. 313, no. 27.

PAINTER OF THE SYRACUSE PELIKE

91 AMPHORA

Dionysos and Satyr; Poseidon and Nike

Plates 93, 169

CONTINUOUS curve from below mouth to foot; handles flanged; foot in two degrees.

(A) Dionysos is off to a function, followed by a satyr carrying the supply of wine in a wreathed amphora and an oinochoe for pouring it. Dionysos has his thyrsos and cup (kantharos), and wears a dotted chiton, a himation, and a wreath decorated with leaves in front.

(B) Nike has filled a phiale with wine from an oinochoe and is offering it to Poseidon, who stands facing her with his trident. She wears a chiton, a himation, and a sakkos; he, a chiton, a himation, and a wreath.

The paintings are by the Painter of the Syracuse Pelike,[1] so named after his best work.[2] His figures lack finish but have vivacity of gesture and movement. Our scene of Dionysos and a satyr closely resembles that on the Syracuse pelike, both in composition and in the forms of the figures, draperies, hair, paraphernalia (note the identical wreaths, jugs, thyrsoi with branches growing out of stems). Our Nike may be compared with the woman holding a distaff on a hydria in Oxford.[3]

About 470–460 B.C.

RELIEF contour only for parts of trident. Red for leaves of Poseidon's wreath and for lines at fork of his trident. Thinned glaze for ears, some anatomical markings in satyr, some lines in hair and drapery, Dionysos' wreath. Extensive traces of preliminary sketch (in it trident has additional lyre-shaped prongs).

Below scenes, double meanders in groups alternating with crossed squares. On sides of handles, ivy wreaths. Upper side of mouth reserved, also side of upper degree of foot.

Graffito on foot (see p. 222, fig. 34).

Considerably broken; put together with some restorations.

Height: 19⅜ in. (49.2 cm.).
Width: 13½ in. (34.3 cm.).

Acc. no. 06.1021.151. Purchased in 1906, Rogers Fund. Published by Sambon, *Coll. Canessa,* p. 31, no. 95, pl. IV. Attributed to the Painter of the

1. Baur, *Stoddard Coll.,* p. 106, no. 158, fig. 35.

1. Beazley, *Att. V.,* pp. 313 f.
2. *Mon. Linc.,* XVII (1906), pl. XVI, col. 370, fig. 272.
3. Cf. Beazley, *C.V.: Oxford,* 1, III, I, pl. XXXII, 9; P. Gardner, *J.H.S.,* XXV (1905), p. 68, no. 531.

Syracuse Pelike by Beazley, *V.A.*, p. 132, and *Att. V.*, p. 313, no. 1. Illustrated in Richter-Milne, *Shapes and Names,* fig. 8.

92 OINOCHOE

Satyrs and Maenads

Plates 93, 177

UNUSUALLY large. Trefoil lip; handle with central rib and with attachments on mouth; disk foot; ridge at juncture of neck and body; two tooled lines between body and foot.

Satyrs pursuing maenads. From left to right: A maenad flees to the left, lifting up a fold of her long chiton; she wears a leopard skin knotted at the neck and a fillet, in her free hand she holds a thyrsos. Then comes a satyr in pursuit of a fleeing maenad, he wreathed, she with fillet, himation, and thyrsos; and then another such group, the satyr drawn in back view and armed with a thyrsos, the maenad holding out what appears to be a snake as a weapon.

The picture, though not carefully executed, is full of life and motion, and the composition splendidly decorative. It is another work by the Painter of the Syracuse Pelike. We may compare especially the hydria from the Lambros collection[1] by this painter, which has maenads in similar attitudes and with similar draperies, coiffures, fillets, thyrsoi; also another large oinochoe by him in the Museo Biscari.[2]

About 470–460 B.C.

RELIEF contour only here and there (for chin and front line of neck in first maenad, right shoulder of first satyr and the back of his torso, parts of arms and hands of last maenad). Red for wreaths of satyrs. Thinned glaze for satyrs' tails, parts of their hair, some zigzag lines on drapery, dots on leopard skin. Traces of preliminary sketch.

Above picture, tongues; below, reserved band; at handle, asymmetrical design of five palmettes with scrolls. Red bands on mouth, on ridge above tongues, on reserved band below picture; reserved line along upper edge of foot.

Broken in many pieces; put together with a few restorations. Surface worn in places. On neck and handle glaze has disintegrated in places, showing red beneath (see p. xxxviii).

Height with handle: 16¾ in. (42.5 cm.).
Height without handle: 14½ in. (36.8 cm.).
Width: 10 in. (25.4 cm.).

Acc. no. 26.60.80. Purchased in 1926, Fletcher Fund. Mentioned in M.M.A. *Bulletin,* XXIII (1928), p. 111. Illustrated in Richter-Milne, *Shapes and Names,* fig. 125. Attributed by Beazley to the Painter of the Syracuse Pelike.

1. Lambros Sale Catalogue, pl. X, 71.

2. Libertini, *Museo Biscari,* I, pl. LXXX, 710 (Beazley called my attention to this vase).

C. PAINTERS OF SMALLER VASES

AISCHINES PAINTER

93 LEKYTHOS

Woman

Plates 95, 175

CONCAVE handle; disk foot. For mouth and neck see below.

A woman is standing with both arms outstretched—perhaps conceived as talking to someone on a companion vase. She wears a chiton, a himation, a sakkos, and earrings. By her side is a chest.

The animated pose and the delicate drawing of the face give charm to this simple picture. It is a work by the Aischines Painter,[1] a minor artist of this period whose extant vases consist chiefly of lekythoi with one or two figures. He is named after the kalos name Aischines, which he used on an alabastron in Boston.[2]

Typical renderings seen on our vase are the forehead-nose line slightly concave to the face,

1. Beazley, *V.A.*, p. 74, and *Att. V.*, pp. 320–323.
2. No. 01.8122; Beazley, *Att. V.*, p. 322, no. 51.

the two deep arcs for the lips, which make the mouth appear to pout, the pronounced chin, the open hand with fingers outstretched, the arcs for the frontal toes, the single arc for the ankle, the radiating lines for the folds of the mantle, the straight lines for the bottom of the chiton, the elongated earring. The frontal pose with arms outstretched, head in profile to left, right foot frontal, and left foot in profile to right appears in a number of other works by this artist, for instance in the women on the alabastra in Boston and Oxford.[3]

About 460–450 B.C.

RELIEF contour for face, neck, lower line of sakkos. A few preliminary-sketch lines.

Above scene, between two lines which encircle vase, strip of simple meanders; below scene, reserved band. On shoulder, which is reserved, row of strokes, four black palmettes, and leaf and scroll.

Mouth and upper part of neck restored. Vase chipped in places. Glaze has turned brownish round chest, and above it are rifts. Surface of scene has suffered in places (including eye), and there are some glaze stains—perhaps from too close contact with another vase in kiln. Remains of red ocher application.

Height (*as restored*): 8¼ in. (20.9 cm.).

Width: 2⅝ in. (6.7 cm.).

Acc. no. 35.54. Gift of Gisela M. A. Richter, 1935. From Greece. Mentioned in M.M.A. *Bulletin,* XXX (1935), p. 181, and there attributed to the Aischines Painter.

PAINTER OF LONDON E 342

94 NOLAN AMPHORA

Nike; Youth

Plates 95, 169

HANDLES with central rib; disk foot; ridge between neck and body and between body and foot.

(A) Nike holding a fillet as the prize of victory. She wears a belted chiton and a fillet.

(B) A youth wrapped in his mantle is leaning on a stick; he has a fillet and shoes.

A work by the Painter of London E 342,[1] a minor artist who decorated chiefly Nolan amphorae, preferably with a single figure on each side. Characteristic renderings are the wide-open eye with a large black dot for the iris, the half-open mouth, the pointed nose, the large ear, the straight lines for the folds of the chiton.

About 460 B.C.

No relief contour. Red for fillets. Thinned glaze for wavy line on wing. Traces of preliminary sketch.

Below A, double meanders; below B, simple meanders.

Intact except for a few chips and a spall on B. Glaze is discolored to right of A and has come off in places on mouth and one handle. On background of B is a slight dent. Remains of red ocher application in grooves of preliminary sketch and on under side of foot.

Height: 13 in. (33 cm.).

Width: 7 3/16 in. (18.3 cm.).

Acc. no. 06.1021.115. Purchased in 1906, Rogers Fund. Described in Canessa Sale Catalogue, p. 109, pl. I, 15; Sambon, *Coll. Canessa,* p. 35, no. 103, pl. VIII. Attributed to the Painter of London E 342 by Beazley, *Att. V.,* p. 324, no. 19.

95 NOLAN AMPHORA

Bearded Man; Youth

Plates 95, 169

CONVEX handles; disk foot; ridge between neck and body and between body and foot.

(A) A bearded man, wearing a himation and a wreath, is leaning on a knotted stick in front of the goal pillar of the palaestra. Above the pillar is a meaningless inscription.

(B) A youth, wearing a himation, a fillet with central apex, and shoes, holds a stick.

Another work by the Painter of London E 342.

About 460 B.C.

3. Beazley, *C.V.: Oxford,* 1, III, I, pl. XLI, 8.

1. Beazley, *Att. V.,* pp. 323–325.

No relief contour. Red for wreath, fillet, and stick in B. Some lines probably intended to be black turned brown in fire. Traces of preliminary sketch.

Below A, double, interlocking meanders, with one crossed square; below B, double, interlocking meanders.

Not broken, but chipped in places and glaze partly discolored. Traces of red ocher application, especially on under side of foot.

Height: 12 1/16 in. (30.6 cm.).

Width: 6 5/8 in. (16.8 cm.).

Acc. no. G. R. 592. Purchased in 1901 from the collection of Henry de Morgan. Listed in De Morgan Sale Catalogue, p. 30, no. 155, where it is said to be from Nola. Attributed to the Painter of London E 342 by Beazley, *Att. V.*, p. 324, no. 23.

UNATTRIBUTED

96 PYXIS

Women Working Wool

Plate 96

CONCAVE sides; lid with knob; foot not notched.

A woman has brought a fillet to her friend, who is seated by a wool basket and bids her welcome by offering a flower. A third woman, also with a flower, goes to join a group of women busily engaged in various tasks: one holds up a necklace or wreath; another is spinning with distaff and spindle; still another is preparing a lump of unspun wool (on the floor) for the distaff by rolling it on her bare leg (which rests on a high stand) and winding it into a skein. The rove is wound round the third and fourth fingers of both hands; the left hand has the third and fourth fingers closed to prevent the rove from slipping, the thumb and first and second fingers being left free for rolling the wool on the leg.

It is an attractive picture of a Greek household and gives us a good idea of the busy life of women at a time when clothes were manufactured in the home. Of special interest is the woman making roves. A woman in a similar attitude appears on a kylix in Berlin,[1] but she is only rolling the unspun wool on her bare knee[2] and is not winding the rove she has made into a skein. That the rough roves were afterwards spun into fine thread by Greek women is shown, as Hauser pointed out,[3] by the fact that the wool on the distaff is represented not as a shapeless mass but as an oval or round ball with transverse lines to indicate the roves.[4] (This is also the case in the distaff in our scene.)

The drawing of the scene is not particularly careful, but the fine preservation of the piece and its effective composition give it a special attraction. No other works by its painter have so far been identified, though the faces with their large eyes, thin noses, small mouths, and absence of relief contour are very individual.

About 460 B.C.

No relief contour. Red (sometimes over applied clay) for fillet presented by caller, flowers, necklace held by woman, wool on top of basket under spindle, thread of wool being spun, skein, and lump of wool. Thinned glaze for markings on wool basket, folds of chitons of three women, tenons and webbing of first chair, tenons of second chair, and here and there elsewhere. Extensive traces of preliminary sketch, some grooves of which are not smooth but burred.

On lid, six enclosed palmettes, leaves and dots. Below scene, tongues. On bottom of foot, broad black band and circle and dot. Under side of cover black.

Foot, which was broken in a number of pieces, put

1. No. 2289; Hauser, *Oest. Jahr.*, XII (1909), pp. 80 ff.; see also Blümner, *Tech. u. Term.*², I, pp. 112 ff.; M. Láng, *Oest. Jahr.*, XIII (1910), Beiblatt, cols. 246 ff.; Richter, M.M.A. *Bulletin*, XXVI (1931), p. 292. Cf. the woman drawing a strip of wool from a basket on the lekythos in Boston (Caskey, *Vase Paintings, Boston*, pl. X, 29).

2. The process is still in use for coarse spinning in primitive communities (cf. Kissell, *Yarn and Cloth Making*, p. 19, fig. 1).

3. *Loc. cit.*

4. The twisting of the wool into loose threads for the woof is mentioned by Plato (*Politikos* 282. E; tr. Fowler): "And if any such lap of wool is twisted with a spindle and made into a hard thread we call the thread warp . . . . And the threads, in turn, which are more loosely twisted . . . we will call the woof."

together without restorations; largish chip on rim of cover. Otherwise in excellent condition.

Height: 3⅛ in. (7.9 cm.).

Height with cover: 4⅝ in. (11.7 cm.).

Diameter of cover: 3 9/16 in. (9.1 cm.).

Acc. no. 06.1117. Purchased in 1906, Rogers Fund. Said to be from Athens. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 124; McClees, *Daily Life* (1933 ed.), pp. 28 f., 38 f., 69, fig. 46, tailpiece on p. 44. Scene discussed by Richter, *A.J.A.*, XI (1907), pp. 417 ff., figs. 1–3; Hauser, *Oest. Jahr.*, XII (1909), p. 83, fig. 50 (there said to be in Boston); Blümner, *Tech. u. Term.*², I, p. 114, fig. 38; Wiegand, *Berl. Winckelmannsprogramm,* LXXIII (1913), p. 1 (there also said to be in Boston), headband. Illustrated in Richter-Milne, *Shapes and Names,* fig. 139.

D. THE NIOBID PAINTER AND HIS GROUP

NIOBID PAINTER

97 AMPHORA

Libation Scenes

Plates 100, 169

HANDLES with central ridge; mouth and foot in two degrees; ridge at base of neck; two tooled lines between body and foot.

(A) In the center Dionysos, with thyrsos and kantharos, is pouring a libation on an altar. On either side of him is a woman holding a branch; one holds the jug with which Dionysos' cup was filled. Dionysos wears a chiton decorated with dots on its upper part, a himation, and a wreath. The woman with the jug wears a peplos with belted overfold and with decorative crosses and borders, also a fillet and a necklace. The other woman has a chiton, a himation, and a decorated sakkos.

(B) A bearded man with a scepter holds out a phiale while a woman fills it with her jug. Behind him is another woman. The man wears a wreath and a himation; the woman in front of him has a chiton, a himation, a dotted diadem, and a branch in her left hand; the other woman wears a fillet and a peplos with overfold and decorative dots.

Though the scenes are carelessly drawn and rapidly executed, they can be attributed to the great Niobid Painter,[1] who is named after one of his chief works—the death of the Niobids[2] on a calyx krater in the Louvre. He reflects the new elevation of spirit and shows the influence of the contemporary fresco painters (see p. 87). Our modest work cannot vie with the grandiose compositions of his masterpieces—Amazonomachies, centauromachies, and Iliuperseis—but it closely resembles subsidiary scenes on these vases. Figures strikingly similar to ours appear, for instance, on the neck of a volute krater in Naples,[3] on an amphora with twisted handles in Munich,[4] and on a bell krater in the Cabinet des Médailles.[5] Though a minor product, our amphora gives us an idea of the rather formal, somewhat lifeless style of this painter.

About 460–450 B.C.

RELIEF contour only for shaft of scepter. Red for liquids being poured from kantharos onto altar and from jug into phiale. Thinned glaze for parts of hair, necklace, blood on side of altar, some lines on branches and wreath. Extensive traces of preliminary sketch.

Above scene, tongues; below, continuous band of double meanders in groups of three (four times, four) alternating with dotted saltire squares (twice,

1. Beazley, *Att. V.*, pp. 336–342, 477; Webster, *Niobidenmaler.*

2. Furtwängler-Reichhold, II, pl. 108; Webster, *op. cit.*, pls. 2–5.

3. Furtwängler-Reichhold, I, pl. 28; Alinari photograph 11285; Webster, *op. cit.*, pl. 23.

4. No. 2324; *Mon. dell' Inst.*, I (1829–1832), pl. XXVI, 13; Webster, *op. cit.*, pl. 17.

5. De Ridder, *Catalogue,* II, pp. 316 f., no. 425, pl. XVII; Lenormant-de Witte, *Élite Cér.*, III, pl. LXX.

checkered squares), the latter contiguous with upper bounding line. Below each handle, two superimposed palmettes with scrolls; on each side of neck, palmette and scrolls; on lip, egg pattern. Inside of mouth and neck black; outer side of upper degree of foot reserved.

Graffito on foot (see p. 222, fig. 34).

Broken in many pieces; put together with some restorations. Handles, which were broken off, have been reattached. Remains of red ocher in grooves of preliminary sketch.

Height: 18½ in. (47 cm.).

Width: 9⅜ in. (23.8 cm.).

Acc. no. G. R. 579. Purchased in 1899 at the sale of the collection of Thomas B. Clarke. Listed in Clarke Sale Catalogue (1899), part II, p. 66, no. 371, and said to be from Nola. Attributed to the Niobid Painter by Beazley, *V.A.*, p. 148, no. 23, and *Att. V.*, p. 340, no. 37; Webster, *Niobidenmaler,* pp. 11, 22, no. 37 (as a work of the artist's middle period). Attribution listed by Hoppin, *R.-f.*, II, p. 241, no. 27. Illustrated in Richter-Milne, *Shapes and Names,* fig. 21.

PAINTER OF THE SHAGGY SILENS

98 VOLUTE KRATER

Amazons and Greeks; Centaurs and Lapiths; Youths and Women

Plates 97, 98, 171

Mouth lipped; handles flanged; ogee foot.

On body: Battle of Greeks and Amazons.

(A) The composition consists of several groups. At the left, a Greek, sword in hand, is seizing an Amazon by the arm to intercept her attack. He wears a belted chiton with straps[1] on the shoulders, a chlamys fastened with a large brooch, and stockings;[2] his hat (petasos) hangs down his back. The Amazon wears a short, belted chiton, also with straps, a tiara, and shoes; she has a spear and a crescent shield (decorated with hatched lines, zigzags, checkers, and two running hares).

Then comes an Amazon on horseback, running her long spear into a Greek who has fallen to the ground; he is clutching his sword and vainly holding up his shield for protection; blood is flowing from the wound she has inflicted. He is drawn in three-quarter back view with the left leg foreshortened and the sole in front view;[3] the sword blade is made quite short, again to indicate foreshortening. The mounted Amazon, presumably the queen, is distinguished by her rich costume[4]—a long-sleeved, tight-fitting, patterned chiton, with trousers to match, worn under a loosely draped and belted chiton of dotted material with a front panel of checkers framed by laurel leaves; high, laced boots with flaps; a tiara; a diadem with pointed leaves in front; and earrings. Her sword is hanging from a baldric by her side, its hilt in the form of a bird's head. Her horse has an arc of shaded lines on its croup to indicate the short hairs growing in different directions; it has a bit boss in the form of a rectangular plate with a U-shaped piece attached.[5] The fallen warrior is nude and has a scabbard hanging from his shoulder; the device on his shield is a horse encircled by a laurel wreath (only the rump of the horse is seen; it is branded with a kerykeion[6]).

To the right a Greek, probably Theseus, is in combat with two Amazons; he is attacking with his spear, they are swinging their battle-axes. He wears a chiton with shoulder straps (one not fastened), a mantle, which is knotted in front and

1. On these straps see Hauser in Furtwängler-Reichhold, II, p. 299.

2. On such stockings see p. 99, note 3.

3. The lines and wash in thinned glaze on the sole seem to me not to indicate adhering mud, as Hauser thought, but to suggest the third dimension; the sole is thereby effectively contrasted with the leg in the farther distance.

4. On such Oriental costumes cf. Gow, *J.H.S.,* XLVIII (1928), pp. 144 ff.

5. See our no. 154, where the curved piece terminates in rings for the attachment of the headstall.

6. On such brands cf. Martin in Daremberg-Saglio, *s.v.* equus, p. 800; also Hartwig, *Meisterschalen,* p. 109, the references there cited, and Regling, *Sammlung Warren,* p. 16, no. 94, pl. II. (On coins of Pausanias of Macedon the kerykeion also appears as a brand on a horse.) Beazley gives a list of kerykeion brands in Haspels' *Attic Black-figured Lekythoi,* p. 62, note 2.

brought over one shoulder,[7] a tiara, and over it a Corinthian helmet; by his side hangs his sword, and he carries a richly decorated shield. The first Amazon wears an Ionic chiton, a fawnskin, trousers with a zigzag pattern, shoes, a tiara, and spiral bracelets; by her side hangs her quiver with a bow strapped to it. The second Amazon has a peplos belted with a sash, checkered trousers, shoes, a necklace, earrings, and an Attic helmet, of which the upturned cheekpiece is decorated with a human figure (only the legs are preserved); by her side hangs her sword, and she carries a shield and bow. Both her breasts are represented in three-quarter view; her shield is correctly drawn as an ellipse with the rim wider at the ends than at the sides.

The scene continues under the handle with a Greek spearing an Amazon, who collapses in front of him. He wears a chlamys and she a short tunic, shoes, and an Attic helmet; by her side hangs her quiver, and she grasps a sword. From behind a hillock is visible the upper part of a fallen Amazon in front view, one arm over her head, the other hand on her breast. A wounded Amazon approaches with halting steps, leaning heavily on her spear. She wears a tiara, a chiton, shoes, and has a crescent shield.

(B) From left to right: An Amazon has shot an arrow which has struck a Greek in the back; he is reaching with his hand to his wound. She wears a short, belted chiton, shoes, and an Attic helmet with upturned cheekpieces; from her shoulder hangs a quiver. He is nude and has a shield and a tiara with a wreathed Corinthian helmet. Alongside, an Amazon—goad in hand and wearing chiton, helmet, and crescent shield—is driving a four-horse chariot[8] at full speed; she is hurrying to the rescue of a hard-pressed companion (shown under the second handle). The latter has fallen on one knee (the leg is curiously foreshortened) and is wielding her sword to ward off a Greek advancing against her with his long spear. He is nude and has a tiara, a Corinthian helmet with laurel wreath, a round shield with pendent blanket (as a protection for the legs), and a baldric. She has a chiton, twice belted; a chlamys fastened with a brooch on her chest; an Attic helmet; and a crescent shield. Above her is visible the head of an Amazon surveying the scene from behind a hill; she wears a tiara knotted in front, and carries two spears and a crescent shield with a serpent as device.

The hilly ground is marked by wavy lines drawn at different heights to indicate various levels; here and there flowering plants are growing on the hillsides; the landscape is also suggested by a tree and a shrub. The figures are not kept within the framework but extend over the borders and onto the handles.

On neck: (A) Combat of Lapiths and centaurs at the wedding feast of Peirithous. There are four banquet couches, placed end to end and spread with covers and pillows; on a stand at one end is a large lebes,[9] from which the wine has been dispensed. The fight is in full swing. Lapiths and centaurs have seized what weapons have come to hand for defense and attack—clubs, a pillow, an ax, and two long swords. On the floor is an overturned tripod. In the center is probably Theseus, swinging an ax, his attitude and drapery like that of the well-known figure on the Olympia pediment;[10] a sword is hanging by a baldric from his shoulder. His opponent has taken a pillow from the adjoining couch and is holding it up to shield himself from the impending blow; the equine part of his body is in three-quarter back view, his human trunk full front, the legs,

7. The object "in der Form zweier Finger" which appears above the fallen warrior's head and which seemed "schwer erklärbar" to Reichhold (in Furtwängler-Reichhold, II, p. 303) is, I think, a tassel at one of the corners of Theseus' mantle.

8. The yoke with the guides for the reins is drawn not between the two pairs of horses but beyond the farthest horse (cf. no. 80).

9. Richter-Milne, *Shapes and Names,* pp. 9 f.

10. Hauser in Furtwängler-Reichhold, II, p. 311; Beazley in Caskey's *Vase Paintings, Boston,* p. 44.

one arm, and the head in profile. Then comes, perhaps, Peirithous, drawn in back view,[11] spearing a centaur. Hurrying to the scene from the right is an old man with stick or spear—presumably the bride's father (the unpainted hair may have originally been white). Equally animated are the two groups at the left—first a centaur seizing a Lapith by the head (foreshadowing compositions of the Parthenon metopes); then a centaur and a Lapith on opposite sides of a couch, both wielding their weapons, the youth with his mantle pulled up for a shield. The Lapiths are nude except for loosely draped mantles, and several wear fillets with an apex in front;[12] the old man has a mantle and shoes.

(B) A youth, correctly dressed in mantle and fillet and carrying a stick, is calling on a girl. He is bringing presents in a chest carried by a maid. The girl runs away from him, but an older woman holds out her hand in greeting. Behind the column, that is, outside the house, is another youth, perhaps the suitor favored by the girl. On the wall of the room hang a fillet and a wreath; there is a stool with a cover and a mantle on it.

This imposing vase, with its wealth of decorations, is one of the most important in our collection. Though its execution is negligent in parts, the Theseus, the Amazon queen, and some of the other figures are not only finely drawn but grandly conceived. It is a conspicuous example of a class of large vases which makes its appearance at this time, reflecting the great achievements of the contemporary panel and fresco painters (see p. 87). The crowded compositions on these vases, the bold foreshortenings, the suggestion of shadows in some of the draperies[13] were doubtless inspired by the larger paintings; likewise the subjects, for Amazonomachies and centauromachies[14] are among those mentioned as having been painted by Mikon and Polygnotos.[15] But that the vase painter did not directly copy the mural paintings is clear from the fact that there are no repetitions of groups or even of single figures in the vase representations. The Amazon on horseback, the Amazon lifting an ax in both hands, the advancing Theseus, the collapsing Greek or Amazon appear again and again, but always in different attitudes and groupings.

The artist has been identified as the Painter of the Shaggy Silens,[16] so called after a remarkable painting on a bell krater in Syracuse.[17] He belongs to the same group as the Niobid Painter, but his style is less formal. A number of his works are known, all of markedly individual style, but none comparable to our krater. In the two kraters in Syracuse and Palermo[18] we note the same interest in foreshortening and the use of thinned glaze as a wash; the more conventional hydria in the Vatican[19] resembles our calling

11. Reichhold drew the left foot of this figure frontal by mistake; it is really in three-quarter back view (see our pl. 98).

12. Such fillets are worn by youths, especially athletes, but also by satyrs, women, children, Artemis (cf. von Mercklin, *Röm. Mitt.,* XXXVIII–XXXIX [1923–1924], p. 86; Blum, *Rev. arch.,* XXI [1913], pp. 269 ff.; Bremer, *Haartracht,* p. 17). The ornament in front is sometimes apex-shaped, at other times merely a long upright.

13. Such "eye folds" appear also in contemporary sculptures, for instance on the Olympia pediments and the three-sided reliefs in Boston and Rome.

14. Cf. our no. 99 and the vases in Naples, Bologna, Geneva, Florence, and Vienna (Furtwängler-Reichhold, I, pls. 26–28, II, pls. 75–76 and pl. opp. p. 314; Löwy, *Polygnot,* pp. 20 f., nos. 3, 5).

15. By Mikon: "the Athenians and Theseus fighting with the Amazons," in the Painted Porch in Athens (Aristophanes *Lysistrate* 678 and Schol.; Arrian *Anab.* VII. 13.5; Pausanias I.15.2); perhaps by Polygnotos: "Athenians fighting Amazons," in the sanctuary of Theseus (Pausanias I.17. 2), and "the battle between Centaurs and Lapiths," also in the sanctuary of Theseus (Pausanias, *loc. cit.;* cf. Swindler, *Anc. Painting,* p. 207).

16. By Beazley; not in his list of this artist's works in *Att. V.,* p. 343. Hauser's attribution (in Furtwängler-Reichhold, II, pp. 306–309) of the krater to the atelier of a woman, a "Frau Meisterin" or an elderly spinster, who employed younger, more enterprising male assistants, is, of course, pure fantasy.

17. Beazley, *op. cit.,* p. 343, no. 1; Orsi, *Mon. Linc.,* XVII (1906), cols. 508 ff., fig. 359, pl. XLIV.

18. Beazley, *op. cit.,* p. 343, no. 3.

19. Beazley, *op. cit.,* p. 343, no. 4; *Mus. Greg.* (1842), II, pl. XXIV, 2.

scene on the neck (B), with similar draperies, headdresses, attitudes. It is instructive to realize that a painter of seemingly average rank, if judged by his other work, could rise to such an achievement as the decoration of our krater.

About 450 B.C.

RELIEF contour except for mane and parts of tail of horse in A, forelocks of horses in B, and a few other details here and there. Contour of hair reserved throughout, but occasionally inner contour of reserved line has relief; reserved fillets of Lapiths and centaurs are bordered with relief lines; on hair of Amazon queen and of fallen Greek in A are black dots and lines in relief on black ground. Red for ground lines and plants (except for tree and shrub, which are reserved). Thinned glaze for parts of hair and some anatomical markings on Greeks, centaurs, and horses (see Reichhold's drawings in Furtwängler-Reichhold, II, pl. 116, 117); as a wash on "eye folds" of mantles and chitons of Theseus in Amazonomachy, of Amazon queen, Amazon with ax and shield, and Theseus in centauromachy; on fawnskin and part of quiver of Amazon opposite Theseus; on inside of shield of Amazon behind her; on parts of mane and tail of horse in A; on flaps of queen's boots; on alternate checkers of shield with hares; on sole of foot drawn in front view (in strokes); on bands of pillows behind Theseus on neck of vase (A); along black lines of himation of Peirithous; and here and there elsewhere. Extensive traces of preliminary sketch, including different version of centaur farthest to the right in A on neck.

On mouth, design of palmettes and scrolls; on lip, tongues; on shoulder, tongues; below main scenes, interlocking meanders in groups of two (once four, once three and a half) alternating with saltire squares. On sides of handles, ivy wreaths; at attachments, tongues. Upper side of lip reserved.

Broken in many pieces; put together with slight restorations at the junctures. The rivet holes are not ancient but were made by the repairers who put the vase together in Europe. Many of the breaks reopened on the voyage to New York, and the whole vase was put together again here. Rifts in glaze. Remains of red ocher application in grooves of preliminary sketch and elsewhere.

Height without handles: 25 in. (63.5 cm.).

Width with handles: 22 13/16 in. (58 cm.).

Width without handles: 19 5/16 in. (49 cm.).

Diameter of mouth: 18 in. (45.7 cm.).

Acc. no. 07.286.84. Purchased in 1907, Rogers Fund, with nos. 99 and 109, but there is no certain evidence that they came from one tomb. "According to the trustworthy information of the vendor all three were certainly found in Italy, probably in the Adriatic district" (Hauser in Furtwängler-Reichhold, II, p. 297). Mentioned in M.M.A. *Handbook* (1930 ed.), p. 140, fig. 95; McClees, *Daily Life* (1933 ed.), p. 92. Illustrated in M.M.A. *Shapes* (1922 ed.), p. 9, no. 2; Richter-Milne, *Shapes and Names,* figs. 51, 52. Published at length by Hauser in Furtwängler-Reichhold, II, pp. 297 ff., pls. 116–117. Referred to and illustrated in part by Pottier, *Gaz. des Beaux-Arts,* LIV (1912), p. 455, ill.; Schröder, *Jahrbuch,* XXIX (1914), p. 149, fig. 23; Bulle, *Der schöne Mensch*3, p. 194, pl. 307; W. Klein, *Jahrbuch,* XXXIII (1918), pp. 4 f., 8, figs. 2 a, 2 b, 3; Löwy, *Polygnot,* pp. 21 ff., figs. 7 a, b, and *Oest. Jahr.,* XXVIII (1933), pp. 64 ff., fig. 32; Pfuhl, *Malerei,* II, p. 535, III, fig. 506; Swindler, *Anc. Painting,* pp. 180, 203 f., 207 f., 210 f., fig. 350; Langlotz, *Antike,* VI (1930), p. 2, fig. 1; von Salis, *Kunst der Griechen,* pp. 99, 101, fig. 34. Referred to as an example of the use of shadows by Rumpf, *Jahrbuch,* XLIX (1934), p. 10, note 4. Old king on A of neck referred to by Schoppa, *Darstellung der Perser* (Diss., Heidelberg, 1933), p. 61, no. 14e. Beazley attributed the vase to an imitator of the Niobid Painter in *V.A.,* p. 152, fig. 92, to the school of the Niobid Painter in *Att. V.,* p. 342, no. 2, and afterwards more specifically to the Painter of the Shaggy Silens. Listed as a work of the Niobid Painter by Hoppin, *R.-f.,* II, p. 240, no. 25. Referred to as a work by the Niobid Painter by E. Kjellberg, *Tidskrift för Konstvetenskap,* XI (1927), pp. 6 f., pl. II; D. M. Robinson, *A.J.A.,* XXXVI (1932), p. 407.

PAINTER OF THE BERLIN HYDRIA

99 CALYX KRATER

Battle of Greeks and Amazons

Plates 99, 170

MOUTH and foot in two degrees; ridge between body and foot.

(A) In the center is an Amazon on horseback, drawn in full-front view as if riding out of the picture toward us. She wears a belted chiton with an animal's skin over it, trousers, shoes, and a helmet; a bow hangs by her side, and in her left hand she grasps two spears. The foreshortening is curious. Her right hand, which should be holding the reins, is near the horse's chest; her right leg is brought forward in front of the horse's chest with the foot in three-quarter view; her left foot is in full front with the tip bent upward; the crest of the helmet is drawn in two profile views; the horse's head is partly in front view, partly in three-quarter view, the mane is in profile to the left, the legs are in profile either to the right or to the left. In other words the figure is observed separately in its different parts, not as a whole (see p. 88).

Round this central figure the battle is raging. On the left a bearded Greek is aiming his long spear right across the center at two Amazons who are attacking with spear and battle-ax. He has a chiton, a cuirass with shoulder flaps, a "Thracian" helmet, a sword hanging by his side, and a shield with a pendent blanket on which a large eye is painted. One of the Amazons wears a belted chiton, a mantle draped on one shoulder, and a tiara; the other Amazon has a chiton, a cuirass with shoulder flaps, a "Thracian" helmet, a quiver with a bow strapped to it, and a crescent shield. Below the warrior an Amazon is collapsing before the onslaught of a young Greek, who in turn is being attacked by an Amazon at his back (above the handle of the vase). The warrior has chiton, cuirass, Corinthian helmet, shield, sword, and spear. The Amazon he is spearing has a long-sleeved garment and over it a belted chiton; also a "Thracian" helmet, shoes, and a round shield with circle and wreath; her companion on the other side has a chiton, a tiara, a quiver, a spear, and a crescent shield (her foot is hidden by the hillock, but its tip reappears behind the warrior's right leg and the outlines are drawn in relief on the black). To the right of the central group is an Amazon, her feet hidden by a hillock, swinging her ax against a Greek. She wears a long-sleeved garment and over it a chiton, twice belted; a fillet is wound round her hair and at her side hangs a quiver to which a bow is attached. The warrior has a chiton, a cuirass, a wreath, and over it an Attic helmet with cheekpieces turned up, a spear, and a shield with a serpent as device.

(B) The scene continues with two groups. An Amazon on horseback is being attacked by a Greek while another Amazon comes to the rescue with drawn sword. The Amazon on the horse has a belted chiton, a mantle slung over her arm, a tiara, shoes, two spears, and a quiver with bow attached. Her head is drawn in profile, her trunk in full-back view, the arms and legs in profile. The warrior opposing her has a chiton, a cuirass, a "Thracian" helmet, and a shield; in his right hand, drawn in front view, he holds a spear. The second Amazon has a belted chiton, a chlamys, an Attic helmet, a shield, shoes, and earrings. To the right a Greek is threatening an Amazon with his sword. He wears a petasos and has his mantle slung over his arm; his sword sheath is hanging from his shoulder. She has a belted chiton, a chlamys, an Attic helmet, and a spear. Behind them grows a tree. The hilly ground is indicated by wavy lines with flowering plants growing upward and downward.

The composition admirably conveys the stress and confusion of a battle. The figures do not divide into the usual closely knit groups but are connected in rather unsymmetrical fashion, the spears, swords, and arrows going in different directions and crossing one another at different points, thus contributing to the general impression of turmoil.

The large size of the krater and its comparatively fine execution make this an outstanding

piece. As in no. 98, the figures are placed on different levels, and bold foreshortenings are attempted. Here too the large number of figures and the ambitious groupings suggest an inspiration from a fresco or a panel painting (see p. 87). The artist may be identified as the Painter of the Berlin Hydria,[1] so called after one of his typical works in Berlin.[2] Our scene is his most ambitious extant work. Compared to the Painter of the Shaggy Silens he is more academic, more closely related to the Niobid Painter. In spite of the animation of the postures in our scenes, the action of the individual figures is not always convincing; only occasionally do we have the impression of a deadly conflict.

There are striking resemblances between some of our figures and those on a krater in Leningrad by this artist.[3] Compare the cuirasses with similar ornaments of scales, stars, dots; the similarly designed Attic helmets with a double row of dots on the crest support and scales on the upturned cheekpieces; the shield device of a serpent with only the tail end showing; the renderings of hair and draperies. On our vase the eye is drawn in the painter's typical manner, with a small iris touching the upper lid only, two lines (not always touching one another) for the upper lid, and a straight line for the lashes, giving the face a dreamy expression. The nostril is generally marked by a strongly curving line. A similar wreath worn under a helmet occurs on an amphora in the British Museum[4] by this artist.

About 460–450 B.C.

RELIEF contour except for hair, which is reserved, and leaves of tree and forelock of horse in B; in one case—Amazon wielding battle-ax with both hands—reserved line round skull is edged with relief. Hair of Amazon on horseback (A) and that of collapsing Amazon have relief lines on black background. Red for lines of ground and plants. Thinned glaze: in A, for dots on bands of cuirasses and on sleeves of Amazon wielding ax in both hands (except a few which are black), in strokes on animal's skin of Amazon on horseback and for dots on it, as a wash on bands of crescent shield and quiver of Amazon holding ax in one hand; in B, along horse's mane, occasionally for hair, and in strokes on inside of shield. Traces of preliminary sketch.

Above scene, double, horizontal palmettes and scrolls. Below A, vertical, closed palmettes alternating with leaves; below B, double slanting palmettes and scrolls. At attachments of handles, tongues. On inside, immediately below rim, reserved band; another one a little farther down. Outer side of upper degree of foot reserved.

Broken in many pieces; put together with slight restorations at the junctures. As in no. 98, the rivet holes are not ancient but were made by the repairer who put the vase together in Europe. Many of the breaks reopened on the voyage to New York, and the whole vase was put together again here. Some remains of red ocher application.

Height: 22 in. (55.8 cm.).

Width with handles: 19½ in. (49.5 cm.).

Diameter of mouth: 23 in. (58.3 cm.).

Acc. no. 07.286.86. Purchased in 1907, Rogers Fund, with nos. 98 and 109 and, like them, said to have been found in Italy, probably in the Adriatic district. Mentioned in M.M.A. *Handbook* (1930 ed.), pp. 140 f., fig. 96; McClees, *Daily Life* (1933 ed.), p. 92. Illustrated in M.M.A. *Shapes* (1922 ed.), p. 10, no. 1. Published at length by Hauser in Furtwängler-Reichhold, II, pp. 304 ff., pls. 118, 119. Referred to and illustrated in part by Pfuhl, *Malerei,* II, p. 536, III, fig. 507; Schweitzer, *Antike,* V (1929), p. 276, fig. 12; Löwy, *Polygnot,* p. 23, fig. 9; Swindler, *Anc. Painting,* pp. 179 f., 210, figs. 325, 326. Attributed by Beazley in *V.A.,* p. 152, to a follower of the Niobid Painter, in *Att. V.,* p. 345, tentatively to the Painter of the Berlin Hydria. Attribution to the Niobid Painter listed by Hoppin, *R.-f.,* II, p. 241, no. 26. Composition referred to by Jacobsthal, *Met. Mus. Studies,* V (1934), p. 119, and vase included in his list of calyx kraters (*ibid.,* p. 135, no. 2). Ornament referred to by Jacobsthal, *Ornamente,* p. 157.

1. Beazley, *V.A.,* pp. 150–152, and *Att. V.,* pp. 344 f. Beazley included our krater only as a probable attribution but now agrees that it must be by this painter.
2. No. 2381.
3. *Compte-rendu,* 1874, pls. V, VI.
4. E 275.

E. THE VILLA GIULIA PAINTER AND OTHERS

VILLA GIULIA PAINTER

100 BELL KRATER

Libation Scenes

Plates 101, 171

MOUTH in two degrees; disk foot; tooled groove between body and foot.

(A) Apollo, Artemis, and Leto. Apollo, in the center, is holding his kithara and a phiale which Artemis has just filled from her jug. Behind Apollo is Leto, also with a phiale; it is full of liquid, for she holds it horizontally. They are about to pour libations. Apollo wears a long Ionic chiton with a peplos over it and a laurel wreath; from the sounding board of his kithara hangs a finely ornamented cover. Artemis has a peplos with overfold; a fillet wound round her head and the chignon, with the ends hanging down front and back; and disk earrings. Leto wears a long Ionic chiton, a himation, and a broad fillet fastened in front[1] and ornamented with three leaves. The figures are inscribed: ΛΕΤΩ, ΑΠΟΛΛΟΝ, ΑΡΤΕΜΙΣ.

(B) A bearded man grasping a scepter stands between two women, one holding a jug and a phiale, the other moving away. The man wears a long chiton and a himation, the women Ionic chitons, himatia, and fillets similar to that of Artemis in A.

The pictures are by the Villa Giulia Painter,[2] named after one of his best works, the women holding hands in the Villa Giulia Museum.[3] He is the chief representative of an academic group which flourished side by side with the "Polygnotan" one but preferred calm, harmonious scenes to the latter's ambitious compositions. Now and then the Villa Giulia Painter produced such winsome pictures as Hermes and the infant Dionysos, in London,[4] or the family of satyrs, in Karlsruhe;[5] most of his paintings, however, consist of quiet figures with little animation or imaginative interest but of a lofty serenity akin to Periklean sculpture. Our group of deities ranks among his best works of this type.

Characteristic renderings[6] are the eye with either one or two lines for the upper lid (one strongly curving and generally touching the other at both ends), one line for the lashes, and a relatively small iris touching the upper lid only; the straight nose without nostril line; the clavicles drawn as two slightly curving lines not touching each other at the pit of the neck; the short line at the wrist of the closed hand; the line at the root of the fingers in the open, flat hand; the two frontal feet in the frontal figures; the short curve for the ankle; the long, firm lines of the drapery, slightly undulating to impart a feeling of life and motion. The himation is regularly drawn with one end thrown over the left arm and with the zigzag folds often in thinned glaze. Favorite headdresses are a broad band passing above the chignon and fastened in front and a narrow fillet wound round the chignon and three times round the head, with ends hanging down front and back. Long hair in men is generally indicated by a single tress falling down the back.

The running figure in B recurs in other works,

1. On such bands cf. Noack, *Jahrbuch,* XXX (1915), p. 136.

2. Beazley, *Röm. Mitt.,* XXVII (1912), pp. 286–297, XXVIII (1913), p. 125, *V.A.,* pp. 153 f., *Att. V.,* pp. 349–353, 477, and *V. Pol.,* p. 47, note 6.

3. Furtwängler-Reichhold, I, pls. 17–18.

4. British Museum E 492; Panofka, *Cabinet Pourtales,* pl. 27; Beazley, *V.A.,* p. 153, fig. 93. A replica of this scene is on a calyx krater in the Museum of Fine Arts, Moscow (no. 732; Blavatski, *Zhizn Muzeja,* 1930, p. 48, fig. 3; Beazley, *Att. V.,* p. 349, no. 4; attributed by Waldhauer).

5. Karlsruhe 208; Beazley, *Röm. Mitt.,* XXVII (1912), pl. X, 1.

6. For a detailed analysis of the style of this painter by Beazley cf. *op. cit.,* pp. 291–297.

for instance on a bell krater in Karlsruhe[7] and on calyx kraters in Dresden,[8] Berlin,[9] and Moscow.[10] The bearded man reappears on the Karlsruhe krater. The woman holding a jug and a phiale, with one hand frontal, occurs on our stamnos no. 101, there in running posture. Altogether there is much repetition in this artist's work.

About 460–450 B.C.

RELIEF contour here and there. Red on white (red has largely disappeared, showing white beneath): in A, for stem and berries of Apollo's wreath, ends of Artemis' fillet, inscriptions; in B, for fillets of women, hair, beard, and mustache of man. Thinned glaze in B for zigzag folds of himatia. A few traces of preliminary sketch.

On lower degree of mouth, double, slanting palmettes. Below scenes, strips of meanders in groups of two and three alternating with saltire squares. At handle attachments, egg pattern. On inside, immediately below rim, reserved band; another one a little farther down.

Krater unbroken and figures admirably preserved, but black glaze on background has disappeared in many places. "The bad preservation of the glaze seems to be due to the formation of crystals beneath it which by their expansion have chipped off the surface; perhaps water containing salt came in contact with the vase in the grave" (C. F. Binns). That chipping was not done in modern times is shown by the fact that it occasionally appears beneath incrustation. A drop of glaze from a full brush on Leto's right hand. Remains of red ocher application at handles. Rifts in glaze.

Height: 14 $\frac{9}{16}$ in. (37 cm.).

Width with handles: 18 $\frac{1}{4}$ in. (46.3 cm.).

Diameter of mouth: 17 $\frac{5}{16}$ in. (44 cm.).

Acc. no. 24.97.96. Purchased in 1924, Fletcher Fund. Described and illustrated in Canessa Sale Catalogue (1924), no. 63, ill.; M.M.A. *Bulletin,* XX (1925), pp. 262 ff., figs. 4, 5. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 128; Richter, *A.J.A.,* XXXVI (1932), p. 85 (for rifts in glaze). Attributed to the Villa Giulia Painter by Beazley, *Att. V.,* p. 350, no. 9 bis; referred to in his *V. Pol.,* p. 47, note 6. Illustrated in Richter-Milne, *Shapes and Names,* fig. 60.

7. No. 208; Beazley, *op. cit.,* pl. opp. p. 286, fig. 1.
8. Herrmann, *Arch. Anz.,* 1892, pp. 165 f., no. 32.
9. No. 4497; von Lücken, *Gr. Vase Paintings,* pl. 54.
10. Blavatski, *loc. cit.*

101 STAMNOS

Youth Arming; Libation

Plates 102, 173

MOUTH in three degrees; ridge between neck and body; ogee foot; tooled line between body and foot.

(A) A youth arming, surrounded by his family. He is hanging a sword by a baldric from his shoulder. The father stands with bowed head, leaning on a scepter; the mother holds in readiness the spear and shield, the latter with a serpent for device; a brother or friend is watching, leaning on a stick. The departing youth wears a short, girded chiton with overfold, and a fillet; the father a chiton, a himation, and a laurel wreath; the mother a long chiton, a himation, disk earrings, and a broad fillet fastened in front, similar to that of Leto on no. 100; the second youth has a himation draped over the lower part of his body and a laurel wreath.

(B) A libation before the youth's departure. A woman holds a jug and a phiale in the presence of the father, who grasps a scepter, and two youths, one with a stick. The man wears a long chiton, a himation, and a laurel wreath; the woman a chiton, a himation, and a fillet wound round her head and the chignon, with the ends hanging down front and back; the youths wear himatia, and one of them has shoes (drawn with the tips bent upward,[1] one in front and one in three-quarter view).

The scepter and the long chiton of the father in both A and B suggest a royal personage and hence a heroic scene.

This is another work by the Villa Giulia Painter, less carefully executed than no. 100. We note his characteristic rendering of eyes, fillets, draperies, frontal feet, ankles. The bearded man

1. Cf. the frontal foot of the riding Amazon on the krater no. 99.

holding a scepter and the woman with the oinochoe recur elsewhere.[2]

About 460–450 B.C.

Relief contour only here and there. Red on white for baldric and for woman's fillet in B. Thinned glaze for zigzag folds of mantles (except those of watching youth in A), parts of hair, some anatomical markings, transverse lines on scepters and sheath, tongue and some other parts of serpent of shield device. Extensive traces of preliminary sketch, including legs beneath drapery.

On mouth, egg pattern. Above scenes, tongue pattern; below, interlocking meanders. Above each handle, palmette and scrolls; below, quadruple palmette and scrolls; at attachments, egg pattern.

Broken in many pieces; put together with minor restorations at junctures. Slight remains of red ocher application.

Height: 14⅛ in. (35.8 cm.).
Width with handles: 14⅝ in. (37.1 cm.).
Width without handles: 11½ in. (29.2 cm.).

Acc. no. 06.1021.176. Purchased in 1906, Rogers Fund. Described and illustrated by Sambon, *Coll. Canessa,* p. 31, no. 97, pls. VIII, IX. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 128. Attributed to the Villa Giulia Painter by Beazley, *V.A.,* p. 154, and *Att. V.,* p. 350, no. 15. Attribution listed by Hoppin, *R.-f.,* II, p. 468, no. 24. Illustrated in Richter-Milne, *Shapes and Names,* fig. 66. Ornament referred to by Jacobsthal, *Ornamente,* p. 141, note 260. Proportions analyzed by Hambidge, *Dyn. Sym.: Gr. Vase,* p. 102, with drawing of shape.

CHICAGO PAINTER

102 HYDRIA

Youth Pursuing Woman

Plates 104,[1] 172

Mouth in two degrees; ogee foot; tooled grooves between body and foot and on lower degree of foot.

2. For the former cf. especially the pelike in Syracuse (Orsi, *Mon. Linc.,* XVII [1906], col. 445, fig. 316); for the latter the pelike 95.8.31.1 in the British Museum (Lenormant-de Witte, *Élite Cér.,* I, pl. XXX; Stackelberg, *Graeber der Hellenen,* pl. XVIII, 2), the calyx krater 909 in the Villa Giulia Museum (Furtwängler-Reichhold, I, pls. 17–18), and the amphora 2320 in Munich.

1. In the drawing for pl. 104 four units have been added to the lower border; that the spear may appear straight a change in its relation to the figures was necessary.

A youth (Peleus?) with two spears pursues a woman (Thetis?), while one of her companions runs away from the scene in alarm. The youth wears a chlamys and a petasos which hangs down his back. The women have Ionic chitons and himatia. One wears a broad headband fastened in front (see p. 132). The other has a fillet which is wound round her head and the chignon, with the ends falling down behind, and a necklace with pendants.

The picture is by the Chicago Painter,[2] who decorated the stamnos in Chicago with a scene of women at a Dionysiac festival.[3] His style resembles that of the Villa Giulia Painter, but he is a more gracious personality: his figures are livelier, less statuesque; what he loses in monumental quality he gains in lightness of spirit. In the individual forms, too, the artists have a superficial resemblance but show important differences. In the Chicago Painter's works the dot for the iris is not nearer the upper lid but often reaches down to the lower, and the line for the lashes is apt to have a pronounced curve; the nose is larger and more pointed; the lines of the drapery are drawn with less confidence. Though both artists use narrow fillets wound three times round the head, the Chicago Painter generally lets both ends hang down at the back, whereas the Villa Giulia Painter regularly has one end at the back and one in front. Both use the broad headband fastened in front, but the Chicago Painter regularly places it below the chignon, the Villa Giulia Painter above.

The scene on our hydria, though not one of the Chicago Painter's best works, is pleasing and spirited; and its good preservation gives it special attraction. We may compare our youth with an

2. Beazley, *V.A.,* pp. 155–157, *Att. V.,* pp. 353–355, 477, and *V. Pol.,* pp. 48, 80.

3. Frickenhaus, *Berl. Winckelmannsprogramm,* LXXII (1912), pl. IV.

equally buoyant one on a Boston stamnos,[4] his face also surrounded with frizzled curls.

About 450 B.C.

RELIEF contour only for shafts of spears. Red on white (red has mostly disappeared) for fillets of youth and fleeing companion. Thinned glaze for anatomical markings on youth, lines on headband, zigzag folds, necklace, parts of hair. Extensive traces of preliminary sketch.

On mouth, eggs and dots. Above and below scene, strips of interlocking meanders alternating with crossed and dotted squares. Upper side of mouth black with reserved band along inner edge.

Graffito on foot (see p. 222, fig. 34).

Intact except for a few chips. Glaze in splendid preservation. Here and there, remains of red ocher application.

Height: 11¾ in. (29.8 cm.).
Width with handles: 11⅝ in. (29.5 cm.).
Width without handles: 9 1/16 in. (23 cm.).

Acc. no. 06.1021.190. Purchased in 1906, Rogers Fund. Described and illustrated by Sambon, *Coll. Canessa,* p. 32, no. 100, pl. VIII; Richter, *Burlington Mag.,* IX (1906), pp. 204, 208, fig. 6. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 128; McClees, *Daily Life* (1933 ed.), p. 32, fig. 33. Attributed to the Chicago Painter by Beazley, *V.A.,* p. 157, no. 15, and *Att. V.,* p. 354, no. 16. Attribution listed by Hoppin, *R.-f.,* I, p. 194, no. 10. Illustrated in M.M.A. *Shapes* (1922 ed.), p. 13, nos. 1, 2; Richter-Milne, *Shapes and Names,* figs. 83, 84. Proportions analyzed by Hambidge, *Dyn. Sym.: Gr. Vase,* pp. 100 f., fig. 19, pl. opp. p. 100.

103 HYDRIA

Youth Pursuing Woman

Plates 105,[1] 172

MOUTH in two degrees; ogee foot; tooled grooves between body and foot and on lower degree of foot.

The scene is similar to that on no. 102, but the pursuit is to the right instead of the left. The two vases evidently formed a pair. The figures wear the same garments, except that in this picture the youth wears high-laced sandals[2] and each woman has a fillet ornamented with leaves wound twice round the head.

By the Chicago Painter.

About 450 B.C.

RELIEF contour only for parts of spear shafts. Red on white (red largely gone) for youth's fillet and leaves of women's fillets. Thinned glaze for anatomical markings of youth, a few folds of draperies. Extensive traces of preliminary sketch, including left leg of youth behind woman's drapery.

On mouth, eggs and dots. Above scene, double slanting palmettes; below, strip of double, interlocking meanders and one black crossed square. Upper side of mouth reserved.

Graffito on foot (see p. 222, fig. 34).

Intact except for insignificant chips. Glaze in excellent preservation. Lip warped on one side.

Height: 12¼ in. (31.1 cm.).
Width with handles: 12 in. (30.5 cm.).
Width without handles: 9½ in. (24.1 cm.).

Acc. no. 06.1021.192. Purchased in 1906, Rogers Fund. Described and illustrated by Sambon, *Coll. Canessa,* p. 32, no. 99, pl. VIII. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 128. Attributed to the Chicago Painter by Beazley, *V.A.,* p. 157, no. 14, and *Att. V.,* p. 354, no. 15. Attribution listed by Hoppin, *R.-f.,* I, p. 194, no. 11. Proportions analyzed by Hambidge, *Dyn. Sym.: Gr. Vase,* pp. 103 f., fig. 22.

SABOUROFF PAINTER

104 LEKYTHOS

Youth and Woman

Plates 103, 175

DISK foot, lipped at top; ridge between body and foot.

A woman is sitting on a chair, holding up a mirror, while a youth looks at her admiringly. He is seen in three-quarter back view, wearing a mantle one end of which is thrown over his left

4. No. 01.8082 A; Beazley, *V.A.,* p. 155, fig. 94 A; Caskey, *Vase Paintings, Boston,* pl. XVII, 39.

1. In the drawing for pl. 105 two units have been added to the lower border.

2. The straps of the sandals on the feet are not indicated, probably by mistake (see p. 99, note 3).

shoulder; he is leaning on his stick, his hand on his hip, a wreath in his hair. The woman wears a chiton, a himation, and a fillet which passes round her head and is then tied round the chignon; her feet are on a footstool. In the field, the inscription ΑΡΧΕΔΙΚΕ ΚΑΛΕ, "Archedike is fair."[1]

The scene is by the Sabouroff Painter,[2] the artist of the Berlin loutrophoros from the Sabouroff collection.[3] Most of his paintings are not great works of art, but quiet, pleasant compositions of interior scenes like ours. He worked on white ground also, and in that technique produced the superb kylix with Hera in Munich[4] and a number of fine lekythoi.[5]

Seated women and standing youths similar to those in our picture occur in a number of his other works, for instance on the loutrophoros above mentioned. Characteristic renderings are the small iris—imparting a rather surprised expression—the sketchy short hairs at the temples, the absence of relief line for the face, the stiff folds with almost straight lines for the chitons.

About 450 B.C.

RELIEF contour only here and there: for woman—neck, hand, back of chair, mirror, upper part of mantle in front; for man—parts of legs, of mantle, and of chiton. Hair is reserved. Red for fillet, wreath, inscription. Thinned glaze for markings on legs of chair, whiskers of youth (drawn as a row of dots). Remains of preliminary sketch.

Above scene, interlocking, double meanders in groups of three alternating with dotted saltire squares; below, simple meanders. On shoulder, three black palmettes and scrolls with band of tongues above.

Broken in a number of pieces; put together with slight restorations. Remains of red ocher application.

Height: 14 in. (35.5 cm.).

Width: $4\frac{7}{16}$ in. (11.3 cm.).

Acc. no. 26.60.78. Purchased in 1926, Fletcher Fund. Mentioned in M.M.A. *Bulletin,* XXIII (1928), p. 110, figs. 6, 7, and *Handbook* (1930 ed.), p. 350. Attributed to the Sabouroff Painter by Beazley, *V. Pol.,* p. 80, addendum to p. 32.

1. Perhaps a reference to the well-known hetaira from Naukratis, "the theme of song throughout Greece"; cf. Herodotos II. 135; Athenaios XIII. 596 D. But Archedike is a fairly common Attic name.

2. Beazley, *Att. V.,* pp. 262–266, 475 f., and *V. Pol.,* pp. 32–34.

3. Furtwängler, *Coll. Sabouroff,* I, pl. LXVIII, 1.

4. Furtwängler-Reichhold, II, pl. 65; Philippart, *Coupes attiques,* pp. 73 ff., no. 54, pl. XXI.

5. Three white lekythoi in our collection have been attributed by Beazley to the Sabouroff Painter (= Buschor's Charon Painter): acc. no. 06.1021.132 "probably" (Fairbanks, *Ath. Lekythoi,* II, p. 11, no. 11, pl. I), acc. no. 07.286.40 (*ibid.,* p. 257, no. 16 b, pl. XXXVIII), acc. no. 21.88.17 (*ibid.,* p. 13, no. 16).

PAINTER OF MUNICH 2660

105 KYLIX

Schoolboys

Plates 106, 181

No stem; offset mouth; torus foot with tooled groove.

Interior: A schoolboy is walking along, carrying a writing tablet by its handle; the string by which the two parts of the folding tablet are tied together is clearly marked. He wears a himation and a wreath in his hair.

Exterior: (A) Two schoolboys, one holding a roll of manuscript, the other a writing tablet, are approaching the teacher, who sits on a rectangular seat, grasping a stick. The teacher looks just like the boys and may in fact be one of them playing at being teacher.[1] All three wear mantles and wreaths.

(B) A similar scene, but the teacher is standing and holds out a short branch as a prize to the head of the class; the second boy is awaiting his turn, holding his walking stick. Again teacher and boys are indistinguishable.

The scenes have a charming simplicity, but the execution is not very careful. The boys are nicely characterized as well-behaved school children somewhat in awe of their teacher. The pictures are by the Painter of Munich 2660,[2] named

1. As Tillyard (*Hope Vases,* p. 104, no. 174) suggested.

2. Beazley, *Att. V.,* pp. 266–268, 476.

after that kylix, one of his typical works. He carried on the traditions of Douris and painted chiefly cups with boys and youths in quiet poses—pleasing but not very distinguished works; among the most attractive is the pyxis with women in the British Museum.[3] Characteristic renderings are the small dot for the iris, often touching neither lid, the downward curve of the mouth line, the short strokes for the hair surrounding face and neck, the straightish continuous line at the tips of the fingers, the single curve for the ankle.

The stemless kylix in the Aldenham collection[4] is closely related to ours.

About 460 B.C.

RELIEF contour except for hair, which is reserved. Red for handles of writing tablets. Red on white (red largely gone) for wreaths and branch. Thinned glaze for anatomical markings.

Below int. scene, reserved exergue; encircling scene, reserved line. Reserved line also below ext. scenes. At handles, ornament of scrolls and four palmettes. Outer side of foot reserved; on bottom of foot, two small concentric circles. Traces of preliminary sketch.

Broken on one side; repaired with insignificant restorations. Traces of red ocher application, especially on reserved patches at handles.

Height: $2\frac{3}{4}$ in. (7 cm.).

Width with handles: $10\frac{9}{16}$ in. (26.8 cm.).

Diameter of bowl: $7\frac{7}{8}$ in. (20 cm.).

Diameter of interior scene: $3\frac{5}{16}$ in. (8.4 cm.).

Acc. no. 17.230.10. Purchased in 1917, Rogers Fund, at the sale of the Hope collection. The vase has been known for some time, for it is figured in Tischbein, *Vases antiques* (1809), IV, pl. 32 (=S. Reinach, *Rép. des vases peints,* II, p. 333, no. 1). Listed in Hope Sale Catalogue, p. 17, no. 92 A. Described by Tillyard, *Hope Vases,* p. 104, no. 174, pl. 28. Mentioned in M.M.A. *Fiftieth Anniversary Exhibition,* p. 2, and *Bulletin,* XV (1920), p. 108; McClees, *Daily Life* (1933 ed.), pp. 45, 49 f., fig. 63; A. Klein, *Child Life,* p. 29, nos. 348, 353, pl. XXIX A. Attributed to the Painter of Munich 2660 by Beazley, *Att. V.,* p. 267, no. 17.

3. E 773; Furtwängler-Reichhold, I, pl. 57, 1.

4. *Anc. Gr. Art* (Burl. Fine Arts Club, 1904), pl. XCII, no. G 23; Beazley, *op. cit.,* p. 267, no. 18.

AKESTORIDES PAINTER

106 KYLIX

Lyre Player

Plates 107, 181

OFFSET mouth; edge of foot slightly concave; tooled groove on upper side of foot.

Interior: A boy is sitting on a stool (diphros) in front of an altar,[1] playing the lyre and singing to its music. In his right hand he holds the plektron, while the fingers of his left touch the strings. He is evidently much moved by the music, for he looks up as if inspired. He wears a fillet and has a mantle draped round the lower part of his body. On the wall hangs a bag. His name, Akestorides (HAKESTOPIAES), is inscribed above him.[2]

We have few pictures of such grace and feeling expressed by means so simple. The figure is the embodiment of a modest, reverent Greek boy, comparable to the lyre player on the Boston relief;[3] but ours has an added quality of exaltation, conveyed by the upward tilt of the head, the angle at which the eye is placed, and the drawing of the iris as a line instead of a dot. The composition is admirably adapted to the circular field. The hand forms the center of the circle; around it the lyre is drawn; the bag is balanced by the leg of the stool.

The artist has been called the Akestorides Painter, after this work. Beazley[4] coupled with

1. See p. 109.

2. The name (without the H and with the word kalos added) occurs on the Nolan amphora by the Oionokles Painter, E 297 in the British Museum. For the use of H in cockney fashion cf. Meisterhans, *Grammatik*[3], p. 85. Beazley suggests that hακεστοριδες=ho Ακεστοριδες. The two archons named Akestorides antedate this vase.

3. Caskey, *Cat. of Gr. and Rom. Sculpture,* no. 17, p. 32. Cf. also our no. 51.

4. *Att. V.,* p. 268.

it a kylix in Leyden[5] closely allied in style. Later he enlarged the group to contain several other vases,[6] notably a skyphos in Goluchow[7] and cups in Leipzig[8] and Oxford.[9] By the same hand must also be a fragment of a lekanis in Leningrad,[10] for its figures markedly resemble those on the exterior of the Leyden kylix.

The style of the Akestorides Painter is related to that of the Painter of Munich 2660[11] (see no. 105) as well as that of the early Euaion Painter[12] (see no. 107); but his works have a delicacy of feeling not attained by either of those artists.

About 460 B.C.

RELIEF contour except for kollopes on crossbar of lyre; reserved outline of hair bounded on inner side by relief line; fillet bounded on either side by relief line. Red for inscription and for long cord by which plektron is tied to arm of lyre. Traces of preliminary sketch.

Round the scene, single reserved circle. Outer side of foot reserved; under side black, except narrow band on which vase stands.

Broken in several pieces; put together with a few restorations. Remains of red ocher application, especially on reserved patches at handles.

Height: 3 in. (7.5 cm.).
Width with handles: 8 in. (20.3 cm.).
Diameter of bowl: $5\frac{7}{16}$ in. (13.8 cm.).
Diameter of scene: $3\frac{1}{16}$ in. (7.8 cm.).

Acc. no. 22.139.72. Purchased in 1922, Rogers Fund. Said to be from Aigina. Mentioned in M.M.A. *Bulletin,* XX (1925), p. 129, fig. 10, and *Handbook* (1930 ed.), p. 120, fig. 76; McClees, *Daily Life* (1933 ed.), p. 76. Published by Richter, *A.J.A.,* XXX (1926), pp. 35 ff., fig. 4. Attributed to a painter closely allied to the Painter of Munich 2660 by Beazley, *Att. V.,* p. 268. In *V. Pol.,* pp. 35 f., Beazley extended the group (see above). Mentioned as a work by the Akestorides Painter in Beazley-Ashmole, *Gr. Sculpture and Painting,* p. 42, fig. 80. Referred to in Beazley, *Campana Frag.,* p. 28, under pl. 20, 43.

5. *Jahrbuch,* IV (1889), p. 26, ill.
6. *V. Pol.,* pp. 35 f.
7. *Ibid.,* pl. 20.
8. Photograph by Marie Beazley.
9. *C.V.: Oxford,* 1, III, I, pl. III, 9.
10. *Compte-rendu,* 1881, p. 62, note 2, p. 67, and 1869, p. 189, pl. IV, 18. Beazley (*Att. V.,* p. 360, no. 63) placed it with the works of the Euaion Painter but agrees with my new attribution.
11. Beazley, *op. cit.,* p. 268.
12. Beazley, *V. Pol.,* p. 35. An instructive comparison is that between the Leningrad fragment by the Akestorides Painter and the kylix 01.8078 in Boston by the early Euaion Painter.

EUAION PAINTER

107 KYLIX

Satyr

Plates 107, 181

No stem; offset mouth; torus foot with tooled groove.

Interior: A bearded satyr is stoking the fire in an oven on which his dinner is cooking in a skyphos. He is nude and wears a wreath in his hair.

The figure is drawn in a lifelike attitude with a few deft touches to form an admirably composed design. It is a work by the Euaion Painter,[1] so called after a kalos name on a kylix in the Louvre.[2] He worked in the same tradition as the Painter of Munich 2660, using chiefly cups and decorating them with youths and satyrs in quiet compositions with little action. His pictures are distinguished for their delicate line drawing.

Though slight, our scene has a pleasing vivacity often absent in this artist's rather academic paintings. A similar three-quarter back view occurs in a figure by him on a fragment in the Louvre.[3] Characteristic renderings are the relatively small iris, sometimes touching neither lid, the delicate lines edging the hair and beard, the open hand drawn in three-quarter view, the ankle marked by a curving line often with a second short line added.

About 460–450 B.C.

RELIEF contour except for beard and parts of tail; reserved outline of hair bounded on inner side by

1. Beazley, *Att. V.,* pp. 355–361.
2. G 401; Pottier, *Vas. ant. du Louvre,* III, pl. 141.
3. G 474; Beazley, *op. cit.,* p. 359, no. 45.

relief line. Red for wreath. Thinned glaze for anatomical markings. Traces of preliminary sketch.

Round the scene, reserved circle. Outer side of foot reserved; on bottom of foot, two small concentric circles.

Pot broken in antiquity and repaired with six rivets, the holes for which remain; two are in scene (though this could easily have been avoided), suggesting that dish was valued for its use rather than for its ornament. Faint traces of red ocher application on reserved patches at handles.

Height: 1 15/16 in. (4.9 cm.).
Width with handles: 8 1/4 in. (20.9 cm.).
Diameter of bowl: 6 7/8 in. (17.5 cm.).
Diameter of scene: 3 7/16 in. (8.7 cm.).

Acc. no. 06.1021.177. Purchased in 1906, Rogers Fund. On the bottom is written in pencil S. Maria; evidently for S. Maria di Capua. The cup therefore probably came from Capua. Described and illustrated in Canessa Sale Catalogue, p. 47, no. 131, ill.; Sambon, *Coll. Canessa,* p. 27, no. 86, pl. V. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 129. Attributed to the Euaion Painter by Beazley, *V.A.,* p. 158, and *Att. V.,* p. 359, no. 52. Attribution listed by Hoppin, *R.-f.,* I, p. 353, no. 16.

MANNHEIM PAINTER

108 OINOCHOE

Amazons

Plates 108, 177

TREFOIL mouth; neck set off from body, with ridge at juncture; low torus foot.

Three Amazons are going into battle. The first rushes forward with shield and battle-ax, her quiver and bow hanging by a cord from her shoulder. The second holds her horse by the reins and turns full face to the spectator, two spears in her hand; one leg is drawn in profile, the other in full front with the tip of the foot turned up.[1] The last advances with crescent shield and two spears, her bow and quiver by her side. Each wears a long-sleeved garment, trousers, and shoes; two have chitons with cuirasses over them; one has a belted peplos; two have fillets in their hair, the third has a leather tiara. The names are inscribed (from right to left): IOLE, ANTIOPEIA, PENOESILEIA. Iole is a new name for an Amazon.[2]

The figures are beautifully drawn in a somewhat formal style, with a fine sense for composition and movement. The artist can be identified as the Mannheim Painter,[3] so called after an oinochoe with Amazons in Mannheim.[4] All the vases so far attributed to him are jugs; ours is the only example with figures in motion. It shows us this artist in a fresh light; for his highly individual style appears here imbued with a new lightness and grace. There are many connections between our vase and his other works.[5] The facial type with narrow upper eyelid, iris touching the upper lid, and the downward-slanting mouth line strongly resembles that of the Amazons in Mannheim. Similar cuirasses, with hatched lines across the upper part and a star on the shoulder flap, appear on one of the Amazons in Mannheim and on the warriors in London[6] and Rome;[7] tiaras with the same undulating contours occur on an oinochoe in the Vatican;[8] garments with similar scalloped lower edges, borders of dots, and triangular folds may be seen on the Amazons in Mannheim, the Persians in the Vatican, and the warrior in London; similar horses are on the oinochoe in London (note the narrow head, the lines indicating folds of flesh, the long curve of the shoulder, the renderings of the bridle and the hoofs). The decorative patterns—scales, checkers alternating with meanders, high

1. Cf. the similar renderings on our nos. 99, 101.

2. Cf. Klügmann, *Amazonen,* p. 52.

3. Beazley, *Att. V.,* pp. 362 f. Our vase was not included in this list. The attribution was first tentatively made by von Mercklin (see below).

4. Hofmann, *Gr. Vasen in Mannheim,* pl. I, 1, left.

5. For an analysis of this painter's style cf. von Mercklin, *Röm. Mitt.,* XXXVIII–XXXIX (1923–1924), pp. 109 ff.

6. Oinochoe E 555; von Mercklin, *op. cit.,* pls. III, 2, IV, 2.

7. Von Mercklin, *op. cit.,* pl. III, 1.

8. H 530; *Mus. Greg.* (ed. B), II, pl. IV, 2; *Annali,* XIX (1847), pl. V, 2; Alinari photograph 35, 733–735.

palmettes enclosed by scrolls—recur on the oinochoai in London and Rome.[9]

About 450 B.C.

RELIEF contour except for hair, which is reserved; top of tiara; most of draperies and shoes; parts of horse, including tail and forelock; most of crescent shields; parts of bow and quiver cover. Thinned glaze for some anatomical markings of horse, hatched lines on cuirass, transverse lines on shields, handles of Iole's shield. Red (now only discernible from discoloration of surface) for reins and cords by which quivers are suspended.

On shoulder, slanting palmettes enclosed in scrolls, with row of tongues beneath. Below scene, band of interlocking meanders grouped in threes (once in fours, once in twos) alternating with checkered squares. On outer side of handle, scale pattern; on thumb rest, palmette enclosed in scrolls, and two half palmettes, the whole surrounded by tongues. At back of body, surrounding handle, design of palmettes, lotos buds, and scrolls.

Part of mouth, which had been broken off, repaired; chips in foot. Body intact except for chips and scratches on surface and holes in bottom.

Height: 13⅜ in. (33.4 cm.).

Width with handle: 9⅞ in. (25 cm.).

Width without handle: 9 in. (22.9 cm.).

Acc. no. 06.1021.189. Purchased in 1905, Rogers Fund. Described and illustrated by Sambon, *Coll. Canessa,* pp. 65 f., no. 234, pl. XVIII, and *Le Musée,* III (1906), p. 57, fig. 4; M.M.A. *Bulletin,* I (1906), p. 79, fig. 5, and *Handbook* (1930 ed.), pp. 138, xxii; McClees, *Daily Life* (1933 ed.), p. 92, fig. 113. Illustrated in M.M.A. *Shapes* (1922 ed.), p. 16, no. 3; Richter-Milne, *Shapes and Names,* fig. 126. Tentatively attributed to the painter of the oinochoe in Mannheim by von Mercklin, *Röm. Mitt.*, XXXVIII–XXXIX (1923–1924), p. 108 ("nahe verwandt, wenn auch nicht von derselben Hand"); discussed further, *ibid.,* pp. 113 f. Definitely attributed to the Mannheim Painter by Beazley after publication of his *Att. V.* Mentioned by Schröder, *Jahrbuch,* XXIX (1914), p. 127, no. 1; Richter, *Sculpture and Sculptors*[2], p. 91, fig. 259; Buschor in Furtwängler-Reichhold, III, p. 287, fig. 135.

9. Von Mercklin, *op. cit.,* p. 105, fig. 14.

METHYSE PAINTER

109 BELL KRATER

Dionysos, Satyrs, and Maenads

Plates 109, 110, 171

MOUTH in three degrees, upper and lower convex, middle one pointed; disk foot, with tooled groove at top; tooled line between body and foot.

(A) Dionysos drunk among his maenads and satyrs. They are walking in a procession: first a maenad, playing the lyre, her head raised in ecstasy; then Dionysos, holding a kantharos and thyrsos, his uncertain steps supported by a little satyr who clasps both arms firmly round the god's body; then another maenad, playing the double flute; and lastly a satyr, holding in one hand a kantharos and the end of a wineskin which he has slung over his left shoulder. The satyrs are nude, one maenad wears a peplos with overfold, the other an Ionic chiton with long, pouched overfold. Dionysos has high, laced shoes with flaps, and a mantle draped over his left shoulder. All have ivy wreaths in their hair, and the second maenad has a fillet wound round her head and the chignon. The names are inscribed (from right to left): ΜΕΘΥΣΕ, ΔΙΟΝΥΣΟΣ, ΟΙΝΟΒΙΟΣ (retrograde and boustrophedon), ΦΡΥΣΕΙΣ, ΜΑΛΕΟΣ.

(B) Satyrs and maenads. Two satyrs, one with a wineskin slung over his shoulder, are approaching a maenad, who holds her thyrsos ready for defense; another maenad stands by, thyrsos in hand. The satyrs are nude and have ivy wreaths on their heads. The maenads wear Ionic chitons with pouched overfolds and fillets wound several times round their heads, one with ivy leaves in front. The names are inscribed (left to right): ΜΕΘ[υσ]Ε, ΟΙΝΟΒΙΟΣ, ΜΑΙΝΑΣ (retrograde), [Μ]ΥΡΙΣ (retrograde).

Under one handle is a satyr running at full speed, pursuing the maenad painted under the other handle. The satyr is nude and wears a wreath; the maenad has a pouched chiton and a thyrsos.

METHYSE PAINTER

Μαινάς, "a maenad," is a common designation for maenads on vase paintings.[1] Χρυσηίς does not occur elsewhere for a maenad,[2] though the forms Χρυσίς and Χρύση do.[3] Μάλεος is a new name for a satyr; it is perhaps to be connected with Μαλέα, the birthplace of Silenos[4] and the Laconian satyr dances described by Pollux;[5] or it may simply be an error for Μάλερος. Οἰνόβιος is also new as a satyr name but of course appropriate. Μεθύση is not a known name, but is suitable for a maenad, being the feminine of the adjective μέθυσος, "drunk." Μύρις occurs on a Corinthian krater[6] as the name of one of the revelers, some of whom have Bacchic names.

The large dimensions of the vase (it is probably the largest of this shape known)[7] and the fine drawing of the stately figures give it unusual importance. It is by the Methyse Painter,[8] so called after the maenad on this vase and known to us by only a few extant works. He belongs to the school of the Villa Giulia Painter and like him favored quiet, monumental scenes.

Though the subject is a revel, the figures march in a dignified procession and the drunken state of Dionysos is barely indicated, by the support of the little satyr. When we contrast this picture with the ecstatic maenads of the Brygos Painter (see no. 42) and the boisterous satyrs of the Kleophrades Painter[9] we can gauge the change of outlook. Greek art has lost the high spirits of youth and is assuming the serene outlook of the "classic" period.

There is another picture of tall maenads by the same artist on a stamnos in the Louvre[10] with similar facial types (note also the occasional indication of eyelashes along the lids by diminutive strokes), draperies, headdresses, thyrsoi, flutes, kantharoi, and summarily drawn feet. We may compare also the maenad on a fragment from Spina.[11]

A Dionysiac procession on a krater in the Louvre[12] resembles our picture in composition but it is by a different hand.

About 450 B.C.

Relief contour: in A except for hair (which is reserved), drapery (but Dionysos' mantle is edged with relief on back), and here and there elsewhere (for instance, there is none along kollopes of lyre and lower part of Dionysos' thyrsos and some flesh parts); in B only here and there (left hand, left thigh of Myris, forehead-nose line and skull of Mainas); none for figures under handles. Red for (A) stems and berries of ivy wreaths (see pl. 109), end of Chryseis' fillet, inscriptions; for (B) stems of satyr's wreath; for wreath of satyr under handle. Thinned glaze in A for anatomical markings and, as a wash, on flaps of Dionysos' shoes; in B for leaves of wreath of satyr with wineskin. Hair throughout is not painted solid black but in brush strokes, which occasionally appear brown. Traces of preliminary sketch.

Below scenes, quadruple meanders in groups of five alternating with checkered squares. On lower degree of mouth, eggs and dots; on middle one, laurel wreath. On inside, immediately below rim, reserved band; another one a little farther down. Outer side of foot reserved.

Broken in many pieces; put together with a few pieces restored. Surface rubbed in places. Extensive remains of red ocher application on figures and elsewhere. As in nos. 98, 99, the rivet holes are not ancient but were made by the repairers who put the

1. Cf. Heydemann, "Satyr- und Bakchennamen," *Hall. Winckelmannsprogramm,* V (1880), pp. 13, 16, 29, 32; Fränkel, *Satyr- und Bakchennamen,* pp. 47, 49, 109.
2. It is used for an Okeanid.
3. Heydemann, *op. cit.,* pp. 12, 14; Fränkel, *op. cit.,* p. 50.
4. Pausanias III. 25. 2.
5. IV. 404. Cf. also Μάλεως the Tyrrhenian, for whose daughter the Dionysiac festival of the Aiora was said to have been founded (Burckhardt in Pauly-Wissowa, XIV, *s.v.* Maleos, cols. 875 ff.).
6. Fränkel, *op. cit.,* p. 16, pl. I.
7. Cf. Beazley, *V.A.,* p. 160.
8. Beazley, *Att. V.,* pp. 363 f.
9. Richter, *A.J.A.,* XL (1936), pp. 101–103, figs. 1–3.
10. G 410; Pottier, *Vas. ant. du Louvre,* III, pl. 142, and *C.V.: Louvre,* 3, III, I *d,* pls. 16, 6, 9, and 17, 1, 2.
11. Aurigemma, *Museo di Spina,* ill. on title page. I owe this reference to Beazley.
12. G 421; Pottier, *Vas. ant. du Louvre,* III, pl. 143; Beazley, *V.A.,* p. 161.

vase together in Europe. Many of the breaks reopened on the voyage to New York and the whole vase was put together again here.

Height: 19½ in. (49.5 cm.).

Width with handles: 24 in. (61 cm.).

Diameter of mouth: 22¼ in. (56.5 cm.).

Acc. no. 07.286.85. Purchased in 1907, Rogers Fund, with nos. 98 and 99 and said to have been found in Italy, probably the Adriatic district. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 128, fig. 84. Attributed by Beazley in *V.A.*, p. 160, to a painter "belonging to the School of the Villa Giulia Painter," in *Att. V.*, p. 363, no. 1, to the Methyse Painter. Referred to and A illustrated by Herford, *Handbook of Gr. Vase Painting,* p.101, pl. 10g (detail of Dionysos). Referred to by Hahland, *Studien zur att. Vasenmalerei,* p. 62.

DANAE PAINTER

110 BELL KRATER

Lyre Player and Listeners

Plates 103, 111,[1] 171

MOUTH in two degrees; disk foot.

(A) A woman is seated on a cushioned chair (klismos), playing the lyre, while two young women stand before her, listening. One of them has put both hands on her companion's shoulders, and their hands meet in a charmingly affectionate gesture. Their faraway expressions show that they are much moved by the music. The scene is indoors, as is indicated by the Doric column on either side. The musician wears an Ionic chiton, a himation, a necklace with pendants, and a broad fillet. One of the listeners wears a peplos and a broad fillet, the other an Ionic chiton with long, belted overfold and a sakkos with twisted knot; the latter's right leg is drawn in black relief lines—seen through the drapery. All three have disk earrings.

The listening girls form an attractive group with a personal note unusual in Greek vase painting. The musician is also full of interest. The head is drawn in three-quarter view, with eyes in two profile views; the fillet is in front view[2] and so is the upper part of the body; the legs are in profile; there are "eye folds" along the top of the mantle.

(B) Three standing women wearing chitons, himatia, and fillets.

The scenes are by the Danae Painter,[3] the painter of the hydria in Boston with Danae and Perseus in the chest.[4] Our painting A resembles another attractive musical scene by him, on a bell krater in Vienna, with Apollo and two Muses, one playing the flute, the other the lyre.[5] Especially close are the two seated figures with long upper legs draped in comparatively foldless himatia; but ours has the added interest of the three-quarter pose. Characteristic renderings are the triangular iris in thinned glaze, the long line for the eyebrow, the pointed nose, the short line at the wrist, the often misshapen hands.

About 460 B.C.

RELIEF contour in A except for hair, which is reserved, headbands, right foot of seated woman, drapery of woman standing behind companion, kollopes on crossbar of lyre; none in B. Thinned glaze: in A for irises, parts of hair, dots and a band on cap (as a wash), webbing of chair, some markings on sounding board of lyre, lines along zigzag folds of peplos; in B for contours of faces, zigzag fold of himation of woman on left and folds of lower part of her chiton. Extensive traces of preliminary sketch.

On lower degree of mouth, laurel wreath with leaves reserved, berries and stems painted red; below scenes, strips of interlocking meanders in groups of

1. In the side shown in pl. 111, parts of the dress and of the chair of the musician have been restored from a photograph of A taken before the vase came to the Museum, at a time when these portions were still preserved.

2. The intention is evidently to portray a fillet showing only in front and hidden by the hair at the sides, like that of the marble head in Copenhagen (*Röm. Mitt.,* XL [1925], pl. XIV); but to represent such a fillet in three-quarter view was too much for the artist.

3. Beazley, *Att. V.*, pp. 364, 477.

4. *Mon. Piot,* X (1903), pl. VIII; *Oest. Jahr.,* XII (1909), p. 166, fig. 75.

5. Inv. 697; von Lücken, *Gr. Vase Paintings,* pl. 114.

three or four alternating with saltire squares. On inside, immediately below rim, reserved band; another one a little farther down.

Broken in a number of pieces; put together with some restorations, including parts of dress and of chair of musician in A (see p. 142, note 1).

Height: 11⅞ in. (30.2 cm.).
Width with handles: 14¼ in. (36.2 cm.).
Diameter of mouth: 13⅝ in. (34.6 cm.).

Acc. no. 23.160.80. Purchased in 1923, Rogers Fund. Mentioned in M.M.A. *Bulletin,* XX (1925), p. 264, fig. 6, and *Handbook* (1930 ed.), pp. 128 f. Attributed to the Danae Painter by Beazley, *Att. V.,* p. 364, no. 4 (fragment with A). Referred to by Jacobsthal, *Mel. Reliefs,* pp. 196, 199, fig. 74; Speier, *Röm. Mitt.,* XLVII (1932), pp. 9 ff., 32, pl. 3 (attitudes of figures discussed); Hofkes-Brukker, *Frühgr. Gruppenbildung,* pp. 66 f.

MENELAOS PAINTER

III STAMNOS

Women

Plates 112, 173

MOUTH in several degrees; ogee foot; ridge between neck and body; tooled line between body and foot.

(A) Four women celebrating a Bacchic festival. One plays the double flute, her cheeks puffed out. The second plays the lyre (the strings are not indicated); she holds the plektron, which is attached to the lyre by a long cord. The third carries a thyrsos and holds a kylix by the foot; she is singing, for her mouth is open. The fourth has two torches, one of which is lit.

(B) The scene continues with four more women. One has a thyrsos; the next holds a skyphos by the bottom; the third plays the double flute, her cheeks puffed out; the fourth holds a lighted torch.

Six of the women wear himatia over Ionic chitons; two have peploi, one of which is fastened with a long pin. Four have narrow fillets tied three times round the head, in one case (that of the fourth woman in A) also over the chignon; two have broad fillets, one of which is decorated with leaves; two have sakkoi, one decorated with dots, crosses, and palmettes, the other with dots. The first woman in A wears loop earrings.

This is a work by the Menelaos Painter,[1] named after his bell krater in the Louvre with Menelaos and Helen.[2] Only a few vases have so far been attributed to him—two in this Museum.[3] Distinctive characteristics noticeable in our two vases are the obliquely set heads; the narrow eye, indicated by two lines forming a very acute angle, with a dot or triangle for the iris touching the upper lid only; the lines, single or double, marking each side of the wrist. Some hands and feet are drawn with considerable detail; the artist's love of elaboration is shown in the decorated sakkos and the crisscross pattern on the plektron.

About 450 B.C.

RELIEF contour in A except for hair, which is reserved, and parts of draperies; in B only for profiles, necks, staff of thyrsos, flute, torch. Reserved fillets are edged with relief lines. Red for flames of torches, cord of plektron, and fillet of fourth woman in B (only discolored surfaces now seen). Thinned glaze: for (A) some ornaments of sakkos, (B) pin of peplos, zigzag folds of same peplos, lines of torch; as a wash on (A) thyrsos, kylix, lowered torch, and soundboard of lyre, (B) thyrsos and skyphos. Extensive traces of preliminary sketch.

Round mouth, egg pattern. Above scenes, tongue pattern; below, encircling vase, double meanders in groups of four and three alternating with crossed squares. At handles, elaborate palmette and scroll designs; round outer attachments of handles, egg pattern.

Broken in many pieces; put together with unimportant restorations. Extensive traces of red ocher application.

Height: 14⅞ in. (37.8 cm.).

1. Beazley's attribution. The artist was not included in his *Att. V.*

2. Pottier, *C.V.: Louvre,* 4, III, I *d,* pl. 23, 4–6; Furtwängler-Reichhold, III, pl. 170.

3. Besides our nos. 111, 112 and the vase in the Louvre, Beazley's list includes the pelike E 376 in the British Museum.

Width with handles: 15⅛ in. (38.4 cm.).
Width without handles: 11⅞ in. (30.2 cm.).

Acc. no. 06.1021.178. Purchased in 1906, Rogers Fund. Described and illustrated by Sambon, *Coll. Canessa,* pp. 32 f., no. 98, pls. VII–IX, and *Le Musée,* I (1904), p. 207, fig. 9. Mentioned in M.M.A. *Handbook* (1917 ed.), p. 122; McClees, *Daily Life* (1933 ed.), p. 64. Associated by Beazley with the pelike E 376 in the British Museum, *V.A.,* p. 161; attributed by him to the Menelaos Painter in *J.H.S.,* XLVII (1927), p. 147. Illustrated in M.M.A. *Shapes* (1922 ed.), p. 8, no. 2; Richter-Milne, *Shapes and Names,* fig. 67. Ornament referred to by Jacobsthal, *Ornamente,* p. 141, note 260.

112 BELL KRATER

Revelers; Youths

Plates 113, 171

MOUTH in two degrees; disk foot; tooled line between body and foot.

(A) Three revelers returning from a party. One holds a cup (skyphos) by the bottom and carries a stick; another plays the double flute, his cheeks puffed out; a third holds a stick. All three wear himatia, variously draped, and wreaths.

(B) Three youths wrapped in their himatia; one has a stick; all three wear fillets with upright ornaments in front.

Another work by the Menelaos Painter. Note his typical eyes, obliquely placed heads, markings at wrist, and compare the face of the flute player with those of the flutists on the stamnos no. 111.

About 440 B.C.

NO relief contour. Red on white for berries of wreaths in A and fillets in B. Thinned glaze for some anatomical markings, parts of hair, some lines of drapery, some contour lines, some lines on wreaths, and here and there elsewhere. Some traces of preliminary sketch.

On lower degree of mouth, egg pattern. Below each scene, double, interlocking meanders in groups of three and four alternating with dotted saltire squares. On inside, immediately below rim, reserved band; another one a little farther down. Outer side of foot reserved.

In excellent preservation. A few remains of red ocher application at handles.

Height: 10⅝ in. (27 cm.).
Width with handles: 13¼ in. (33.6 cm.).
Diameter of mouth: 12 3/16 in. (31 cm.).

Acc. no. 21.88.4. Purchased in 1921, Rogers Fund. Formerly in the St. Audries collection. Attributed to the Menelaos Painter by Beazley in *J.H.S.,* XLVII (1927), p. 147.

IV. FREE STYLE

ABOUT 450–420 B.C.

THE period of the free style is concurrent with the administration of Perikles (461–429), which marks the height of power of the Athenian state. The vast resources available through the transference of the Delian Treasury to Athens (454) and the Thirty Years' Peace signed between Athens and the Peloponnese (445) enabled Perikles to undertake important building operations. The Parthenon, the Propylaia, and the Telesterion all date from this time.

In the field of painting, the great masters of the preceding epoch—Polygnotos and Mikon—are still active and all-influential.

In this period of great activity in the major arts of sculpture and painting it was natural that the most prominent artists should no longer work in potteries. And so vase painters now tend to be mere decorators. But even so their work reflects the spirit of the time. Something of the grandeur of the Parthenon sculptures appears in the simple compositions of standing and seated figures which now come into favor. And the figures themselves are drawn with a new ease and freedom. They are no longer composites of separate formulas but are realized as a whole, with contours suggesting the roundness of the shapes enclosed. The fleshy quality is accentuated by occasional washes in thinned glaze alongside the anatomical markings (see pl. 128). This plasticity, though probably a gain for the large panel paintings of the time, detracts from the decorative value of the vase paintings, for it seems out of place on a pot.

The experimental period being over, there was now less striving for difficult postures. Profile views or full-front views with profile heads were favored by most artists; but when three-quarter views were chosen—for a chest, face, foot, hand, or back—they were drawn with comparative ease.

The rendering of the eye also becomes more uniform. The profile view is now more or less triangular in shape with the iris hiding the inner corner (see fig. 33). The iris itself is no longer round but becomes elongated, generally touching only the upper lid; the latter is often rendered by two lines instead of one, and a curve is added for the eyelashes. Thus a convincing profile view was attained by pure line drawing without any modeling or shading. In the full-front view the outer as well as the inner corner of the eye is now sometimes open, and the iris is usually placed in the center (see fig. 33 f.).

The hair has lost its former compactness and often appears as a loose mass with wavy contours at forehead and temples and fluffy curls at the sides.

The garments are drawn in flowing lines, which vary in direction, suggesting the

round forms of the body underneath. As in the preceding period, thinned washes are occasionally used for shadows to indicate depth (see pl. 128).

Linear perspective, which, as we saw (p. 88), was applied to stage scenery in the preceding period and which occupied the minds of philosophers like Anaxagoras and Demokritos, only slowly penetrated into the consciousness of the vase painters. In the first two decades of the period under consideration rectangular objects like furniture, stelai, steps of stelai, altars are at first still regularly rendered only in the front plane (see p. 88). From 430 B.C., however, we find attempts at representing receding side views[1] (see pp. 190 f.).

Fig. 33, a–f

The color scheme remains the same as before, but red as an accessory color (generally on an undercoat of white) and, toward the end of the period, gilt on applied clay become increasingly frequent. Relief contour is often dispensed with.

The white-ground technique popular in the preceding period is continued alongside of the red-figured, but is now restricted more or less to the lekythoi used as offerings to the dead. The subjects accordingly deal almost exclusively with death. The figures are drawn in outline in glaze or dull paint. Applied white is discontinued, the white background serving for the flesh tones; rarely a flesh color is added over the white (see no. 117). The garments are covered as before with solid washes, red and black being the favorite colors.

The obvious comparison between the vase paintings of this period and the Parthenon sculptures (447–432) reveals many similarities of style, especially in the draperies. The works of the Achilles Painter and his group are related to the frieze (442–438). A little later, in the works of the Eretria Painter, the folds multiply and the garments gain in transparency, reflecting the renderings of the pediments (438–432). In a few instances scenes on vases seem actually to have been copied from specific figures in the frieze. Thus the youth and horse on a pelike in Berlin[2] by the Washing Painter appear to have been sketched from a group on the west side of the

1. Cf. instances cited by Buschor in Furtwängler-Reichhold, III, pp. 128 f. There are occasional earlier representations of side views of rectangular objects, as, for instance, the chest of Danae on the hydria no. 03.792 in Boston by the Danae Painter (about 450–440 B.C.); the side there, however, is not yet represented by converging lines but by horizontal parallel lines, like the front view.

2. No. 2357; Pfuhl, *Malerei,* III, fig. 577; Beazley, *Att. V.,* p. 434, no. 39; Zahn in Furtwängler-Reichhold, III, pl. 171, 2. The date is later than 430, and so the theory advanced by Riezler (*Der Parthenon und die Vasenmalerei,* p. 18) and Pfuhl (*op. cit.,* II, p. 574) that the vase was made before the frieze was erected, i.e. before 438, does not hold.

Parthenon frieze;[3] and the two youths with a bull on an oinochoe in Baltimore may be an adaptation from figures on the south side of the frieze.[4]

Kalos names, which furnished such convenient evidence for dating the earlier vases, become much less common, except on white lekythoi.

The vase painters of this period can be divided into three groups. At the head stand the Achilles Painter, his predecessor the Meletos Painter,[5] and the Phiale Painter with their serene, quiet figures. The Persephone Painter also belongs here. Then come Polygnotos[6] and his circle—the Leucippid Painter, the Lykaon Painter, the Pantoxena Painter, the Painter of the Louvre Centauromachy, the Polydektes Painter, and others—who introduced a more rounded, broader style, which greatly influenced the art of the succeeding period. And lastly there are the Kodros Painter, the Eretria Painter, the Shuvalov Painter, the Washing Painter, Aison, and others, who decorated chiefly smaller vases in a delicate style. They too have a great future, in the work of the Meidias Painter (pp. 199 ff.).

All these various tendencies can be studied in our collection, most of the outstanding painters being well represented. The shapes they favor are the same as those of the preceding period.

3. A. H. Smith, *Sculptures of the Parthenon,* pl. 69.

4. Cf. D. M. Robinson, *A.J.A.,* XXXVIII (1934), pp. 45 ff.; for the whole subject of copies on vases from the Parthenon sculptures see the references cited in his notes 9, 10. That sculptures were copied on vases during this period and later is definitely shown by the appearance, for instance, of Myron's Athena and Marsyas on the oinochoe no. 2418 in Berlin (Hirschfeld, *Berl. Winckelmannsprogramm,* XXXII [1872], pp. 3 ff., pl. I; Richter, *Sculpture and Sculptors*[2], fig. 587) and of the Tyrannicides on a fragment in Boston found in the burial plot of Dexileos, †394 (Hahland, *Vasen um Meidias,* pl. 6).

5. The Meletos Painter really belongs to the preceding period (about 460–450), but since he is perhaps identical with the Achilles Painter in an early phase (see p. 152) he has been included in this section.

6. There is no known connection between this Polygnotos and the famous painter of the preceding period (see p. 87). For Polygnotos II see p. 159, note 6.

A. THE ACHILLES PAINTER AND OTHERS

ACHILLES PAINTER

113 LEKYTHOS

Departure of Warrior

Plates 114, 176

SQUAT body; neck set off from body; disk foot, lipped at top. For mouth see below.

A woman has filled a phiale from her wine jug and is handing it to a warrior for a libation before his departure. He holds his shield and spear (with the butt end down) and wears a "Thracian" helmet and a short, heavy tunic decorated with patterns. She has a peplos with a long overfold girt at the waist. A stool (diphros) with ornamented cushion is by her side.

The scene is by the Achilles Painter,[1] named after one of his chief works, the stately amphora with Achilles in the Vatican.[2] So much of his work has been preserved that we can form a good estimate of his style. In him perhaps more

1. Beazley, *J.H.S.,* XXXIV (1914), pp. 179–226, *V.A.,* pp. 163 f., *Att. V.,* pp. 371–380, 477, and *V. Pol.,* pp. 49 f.; Buschor, *Münchner Jahrbuch,* II (1925), pp. 178 ff.

2. Furtwängler-Reichhold, III, p. 293, pl. 167, 2.

than in any other vase painter we find the serene spirit of contemporary Attic sculpture. His pictures consist generally of one or two figures doing the obvious things of everyday life, but with a quiet poise which gives them distinction. They are the equivalents in vase painting of the grave reliefs in sculpture.

Viewed as a whole the work of this artist is surprisingly uniform. The same poses and motives occur again and again with but slight variations; occasionally he does attempt more ambitious compositions, like the Dionysiac scene on the pointed amphora in Paris,[3] but even then it is the beauty of the attitudes rather than the interest of the action that appeals. The scene on our lekythos is a typical work, attractive in its simplicity. Both figures have close parallels on other vases by the Achilles Painter, for instance the woman on a pelike in the British Museum,[4] the warrior on a lekythos in the Louvre.[5]

The individual forms used by the Achilles Painter are consistent, and his style is therefore easily recognized.[6] Characteristic renderings on our vase are the face without relief contour; the eye composed of two almost straight lines with the iris touching both lids; the forehead-nose line slightly convex to the face; the nostril marked by two short lines; the profile knee by two straight lines for the patella and a curving line for the vastus internus; the frontal knee by several short straight and curving lines; the inner side of the tibia by a curving line in thinned glaze; the profile ankle by two lines, one long and curving, one short and straight; the frontal ankle by two short vertical lines. The central ridge of the shinbone is, as usual, omitted. On the arm we note the typical scheme—a brown curving line for the biceps, a black and two brown lines on the inside of the elbow, a brown curving line near the point of the elbow, two straight brown lines on the forearm, and a short black line separating the open hand from the arm. Both the half-open hand of the warrior and the hand of the woman, holding the phiale, have many parallels; likewise the simple coiffure of the woman. The decorated, foldless chiton worn by our warrior, evidently made of a thick material, occurs on several other pictures by the Achilles Painter,[7] regularly with the same bounding lines at neck, sleeves, and lower edge, the same geometric patterns, and sometimes also with the same brown fold lines below the belt.

About 450–440 B.C.

RELIEF contour only for woman's right forearm, part of her left foot, her garment above and below the knee, parts of warrior's legs, bowl of helmet, shaft of spear, upper edge of phiale. Thinned glaze for anatomical markings of warrior, some ornaments on his chiton, and parts of those on cushion. Traces of preliminary sketch.

Above scene, egg pattern; below, strip of double, interlocking meanders in groups of two alternating with dotted saltire squares.

Graffito on foot (see p. 222, fig. 34).

Broken in a number of pieces; put together with some pieces restored, including mouth and part of neck. Picture fortunately intact, but surface encrusted in places. At back, glaze has partly disintegrated, showing red beneath (see p. xxxviii). Some remains of red ocher application on figures and on bottom of vase.

Height (*as restored*): $9\frac{5}{8}$ in. (24.5 cm.).

Width: $5\frac{5}{16}$ in. (13.5 cm.).

Acc. no. 17.230.13. Purchased in 1917, Rogers Fund. Formerly in the Hope collection. Listed in Hope Sale Catalogue, p. 17, no. 92 D. Published by Tillyard, *Hope Vases,* p. 61, no. 108, pl. 16. Mentioned in M.M.A. *Bulletin,* XV (1920), p. 109, *Fiftieth Anniversary Exhibition,* p. 2, and *Handbook*

3. Cabinet des Médailles 357; *Mon. Piot,* VII (1900), pls. II, III.

4. E 385; Beazley, *J.H.S.,* XXXIV (1914), p. 188, fig. 8 a.

5. G 444; Beazley, *op. cit.,* p. 190, fig. 9; Pottier, *Vas. ant. du Louvre,* III, pl. 144; Giraudon photograph 25517.

6. For a detailed analysis of the style of the Achilles Painter cf. Beazley, *op. cit.,* pp. 207 ff.

7. *Ibid.,* p. 216. We may add one on a Nolan amphora in the Gallatin collection (*C.V.: Gallatin Coll.,* I, III, I *d,* pl. 21, 1, 2, by a follower of the Achilles Painter).

(1930 ed.), pp. 152 f. Attributed to the Achilles Painter by Beazley, *J.H.S.*, XXXIV (1914), p. 202, no. 34, and *Att. V.*, p. 376, no. 65. Attribution listed by Hoppin, *R.-f.*, I, p. 5, no. 14. Drawing of scene illustrated in McClees, *Daily Life* (1933 ed.), vignette on title page.

114 WHITE-GROUND LEKYTHOS

Two Women

Plates 114, 176

Disk foot, lipped at top.

Two women stand facing each other. One is tying her girdle beneath the pouch of her chiton, the other holds an alabastron; the latter wears a chiton, a himation, and a necklace with pendant. On the wall hang a mirror and two sakkoi.

The scene is delicately drawn in glaze lines, with washes in color, on a white slip; the color on the chitons has disappeared, but the red of the mantle remains as a faded pink. The hair, which is painted in glaze, now stands out more prominently than when the color washes remained.

Another work by the Achilles Painter, who painted many white lekythoi,[1] some of remarkable beauty. The figures generally hold baskets, perfume vases, and similar objects,[2] and in the backgrounds are mirrors, sakkoi, and jugs, as on our vase. His masterpiece in this technique is the lekythos in Athens with a warrior and a woman,[3] one of the most delicate pictures Greek vase painting produced.

Our picture shows many of the renderings distinctive of this artist—the forehead-nose line slightly convex to the face, the two short lines for the nostril, the two almost straight lines for the eye with the iris touching both, the curved, half-open hand, the little line at the corner of the mouth (added when relief line is used), the three arcs for the ear, the profile toes marked each by a double arc, the women's simple coiffure. The arrangement of folds seen in the himation worn by the woman to the right, with the two lower corners hanging down, occurs regularly in the "mantle figures" of this painter's reverse pictures.[4]

About 450–440 B.C.

Ornaments (in thinned glaze): on shoulder, three palmettes and scrolls below egg pattern; above scene, strip of double, interlocking meanders in groups of two (once three and once one) alternating with dotted saltire squares; below scene, single line.

Intact except for a few chips.

Height: 11⅞ in. (30.2 cm.).

Width: 3⅜ in. (8.6 cm.).

Acc. no. 08.258.17. Purchased in 1908, Rogers Fund. Formerly in the collection of E. P. Warren. Said to have been found at Eretria in the same grave as no. 115. Published by Fairbanks, *Ath. Lekythoi,* II, p. 252, no. 48 b, pl. XXXV, 1. Mentioned and illustrated in M.M.A. *Bulletin,* IV (1909), pp. 44, 101 ff., fig. 5, and *Handbook* (1930 ed.), p. 162, fig. 111; McClees, *Daily Life* (1933 ed.), p. 128, fig. 154; Swindler, *Anc. Painting,* p. 184, pl. X b. Illustrated in Richter-Milne, *Shapes and Names,* fig. 97. Attributed to the Achilles Painter by Beazley, *J.H.S.*, XXXIV (1914), p. 220, no. 7, *V.A.*, p. 164, and *Att. V.*, p. 377, no. 7.

115 WHITE-GROUND LEKYTHOS

Youth and Woman

Plates 115, 176

Disk foot, lipped at top.

A woman and a youth are about to clasp hands. She wears a chiton and a himation, and he has a himation loosely draped over his arm and shoulder. On the wall, behind the woman, hangs a sakkos.

The scene is drawn in glaze lines, with washes in color, on a white slip. The color on the youth's mantle and the woman's chiton has disappeared;

1. Cf. Beazley, *Att. V.*, pp. 376 ff., and *V. Pol.*, pp. 49 f. ("He [the Achilles Painter] was one of the chief painters, perhaps the determining painter, of white lekythoi").

2. Riezler, *Weissgr. att. Lekythen,* pls. 34–39.

3. *Ibid.*, pl. 36.

4. Beazley, *J.H.S.*, XXXIV (1914), pp. 184 f., figs. 5 a-q.

only the red of her mantle remains, as a faded pink. The hair is painted in glaze.

This lekythos and no. 114 were evidently made to form a pair. The picture is also by the Achilles Painter and has his quiet, serene spirit. Eye, nostril, forehead-nose line, profile knee, toes are drawn in his characteristic manner; the ankle is marked by a curving line only, without the usual additional straight line; in the profile hand the articulations are clearly marked by a number of separate strokes.

Scenes of greeting or farewell are favorite subjects with the Achilles Painter[1] and well adapted to his style.

About 450–440 B.C.

ORNAMENTS (in thinned glaze): on shoulder, three glazed palmettes and scrolls below egg pattern; above scene, strip of double, interlocking meanders in groups of two alternating with dotted, saltire squares; below scene, single line.

Broken in a number of pieces; put together with some unimportant restorations at the back.

Height: 12 in. (30.5 cm.).

Width: $3\frac{9}{16}$ in. (9 cm.).

Acc. no. 08.258.18. Purchased in 1908, Rogers Fund. Formerly in the collection of E. P. Warren. Said to have been found at Eretria in the same grave as no. 114. Published by Fairbanks, *Ath. Lekythoi,* II, p. 252, no. 48 c, pl. XXXV, 2. Mentioned and illustrated in M.M.A. *Bulletin,* IV (1909), pp. 44, 101 ff., fig. 4, and *Handbook* (1930 ed.), p. 162, fig. 111; McClees, *Daily Life* (1933 ed.), p. 128, fig. 154; Swindler, *Anc. Painting,* p. 184, pl. X c. Attributed to the Achilles Painter by Beazley, *J.H.S.,* XXXIV (1914), p. 220, no. 6, *V.A.,* p. 164, and *Att. V.,* p. 377, no. 6.

116 WHITE-GROUND LEKYTHOS

Two Women Taking Offerings to Tomb

Plates 115, 176

DISK FOOT.

Two women are preparing to take offerings to a tomb. One carries a basket from which hang three fillets, one long and two short; the other holds up a vase with a cover (plemochoe?) probably used for perfumes.[1] Both women wear chitons with long overfolds. On the wall hangs a sakkos.

The scene is drawn in glaze lines except for the long fillet, which was painted black and now appears gray. The garments were presumably also painted, but no trace of the color remains. Between the two heads, in one line, the inscription ΔΙΟΤΙΜΟΣ ΚΑΛΟΣ, "Diotimos is handsome," in dull black (the same as that used for the long fillet[2]), now much faded. The name is a common one in Attica.[3]

Another typical picture by the Achilles Painter. We may compare especially the lekythos in Athens[4] with women in similar poses and with similar garments. Besides the forms above noted we see here this painter's characteristic rendering of the frontal foot with arcs bounding great and little toes, straight lines for the other toes, and the great toenail marked by a horizontal straight line.

About 450–440 B.C.

ORNAMENTS (in thinned glaze): on shoulder, three palmettes and scrolls below a tongue pattern; above scene, strip of simple, running meanders; below scene, single line.

Mouth and neck, which had been broken off, repaired. Glaze has disintegrated on mouth, neck, and handle, showing red beneath (see p. xxxviii). Vase chipped and encrusted in places. Hole at back near bottom.

Height: $12\frac{13}{16}$ in. (32.5 cm.).

Width: $3\frac{13}{16}$ in. (9.7 cm.).

Acc. no. 06.1171. Purchased in 1906, Rogers Fund. Formerly in the collection of E. P. Warren.

1. Cf. e.g. *J.H.S.,* XXXIV (1914), p. 181, fig. 2.

1. Richter-Milne, *Shapes and Names,* pp. 21 f.

2. According to the findings of A. H. Kopp, the Museum chemist.

3. There is a Diotimos, son of Strombichos, who was one of the generals at the Battle of Sybota in 433 B.C. (Thucydides I.45.2); possibly it is he who is here praised as a fair youth.

4. No. 12794; Riezler, *Weissgr. att. Lekythen,* pl. 35.

Published by Fairbanks, *Ath. Lekythoi,* I, p. 226, no. 48 a, pl. X, 1. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 162. Attributed to the Achilles Painter by Beazley, *J.H.S.,* XXXIV (1914), p. 221, no. 14, *V.A.,* p. 164, and *Att. V.,* p. 377, no. 16.

117 WHITE-GROUND LEKYTHOS

Youth and Woman

Plates 116, 176

Disk foot, lipped at top.

A youth is sitting on a cushioned stool (diphros) and holding out a round fruit to a woman who reaches for it. She wears a chiton, he a mantle. On the wall hang an oinochoe, a mirror, and a sakkos.

The scene is drawn not in glaze but in dull dark brown lines. The youth's flesh is painted a light brown instead of being left white—a rare device;[1] the eyeball is reserved white, the upper lid and iris are painted black, the lower lid brown. The cushion and the sakkos are reddish brown. The youth's mantle was claret red, but this color has almost entirely disappeared.[2] There are traces of dark red lines on the woman's chiton. The hair of the youth is painted reddish brown with white and black strokes, that of the woman dark brown with black strokes.

Another work by the Achilles Painter. Note the artist's characteristic rendering of the profile hand with two arcs between thumb and forefinger. A not dissimilar group of a seated and a standing figure is on the lekythos by him in Athens,[3] which has also the same paraphernalia in the background. We may compare too the female figure on his lekythos in the British Museum.[4]

About 440 B.C.

Ornaments (in thinned glaze): on shoulder, three palmettes and scrolls below egg pattern; above scene, strip of simple, interlocking meanders in groups of two alternating with dotted saltire squares; below scene, single line.

Handle, which had been broken off, reattached. Surface discolored and worn in places.

Height: 15½ in. (39.4 cm.).

Width: 4⅝ in. (11.7 cm.).

Acc. no. 07.286.42. Purchased in 1907, Rogers Fund. Said to be from Eretria. Published by Fairbanks, *Ath. Lekythoi,* II, p. 260, no. 14 a, pl. XXXIX. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 162; Pfuhl, *Malerei,* II, p. 560, III, fig. 536. Attributed to the Achilles Painter by Beazley, *J.H.S.,* XXXIV (1914), p. 226, no. 42, *V.A.,* p. 164, and *Att. V.,* p. 379, no. 40; Buschor, *Münchner Jahrbuch,* II (1925), p. 179 (as a late work).

MELETOS PAINTER

118 BELL KRATER

Warrior and Man; Nike and Youth

Plates 118, 119, 171

Mouth in two degrees; disk foot; conical protuberances in imitation of rivet heads, four for each handle.

(A) An old warrior and a long-haired, bearded man are engaged in a lively conversation. The soldier grasps a spear and wears a chiton with ornamental fringe and a cuirass decorated with patterns including a running man; the shoulder straps are securely tied; a long, narrow sword hangs by his side. His companion has a staff and wears a himation. Between the two figures, incised and glazed over, ΤΕΛΕΩ (retrograde; genitive of Τελέας?[1]).

(B) Nike greeting a youth. Both have their right hands outstretched. The fact that the

1. In discussing this vase Fairbanks (*Ath. Lekythoi,* II, p. 260) mentions one approximately contemporary analogy, the white lekythos D 58 in the British Museum with Thanatos and Hypnos (where the color is pink), and several later examples.

2. Earlier photographs show more of the red preserved.

3. No. 1818; Riezler, *Weissgr. att. Lekythen,* pl. 36; Pfuhl, *Malerei,* III, fig. 543.

4. D 53; Murray, *White Ath. Vases,* pl. IV.

1. Cf. Kretschmer, *Vaseninschriften,* p. 108; Kirchner-Sundwall, *Prosopographia Attica,* no. 13500. Or could it be for τέλεος (ὁ κρατήρ) or τέλεον (τὸ ἀγγεῖον)?

youth wears a wreath suggests that he is a victorious knight. He has a pouched, girded chiton, a himation worn scarf-fashion over his arms, and a petasos which is fastened round his neck with a long string and hangs down his back; he carries two spears. Nike wears a chiton with deep kolpos and a himation loosely draped over her arm and shoulder. Between the two figures, ΚΑΛΩΣ ΕΓΕΛΕΩΣ (for καλὸς Ἠγέλεως[2]), "Hegeleos is handsome," painted in two lines.

The rendering of the old soldier is an instance of the realism that is occasionally found both in vase painting and in sculpture during this period. His face is drawn with much greater care than the rest of the scene, the artist having evidently been interested in the problem. The hooked nose, the curving eyebrow, and the wrinkles on forehead and cheek and round the eyes differentiate the head from the current type.

This is the most important example of a group of vases which present a difficult problem in attribution. On the one hand, they strongly resemble the works of the Achilles Painter in the renderings of individual forms, such as the eye (with straight lids), the nostril (sometimes marked by two short lines), the protruding lips, the hands (compare Nike's right hand with that of the seated woman on the lekythos 12480 in Athens,[3] the youth's open right hand with that of the woman on the stamnos E 448 in the British Museum),[4] the lines on legs, the ankles (frontal marked by two vertical lines, profile by one curving line and one straight line). On the other hand, even on the more careful examples the lines have not the delicacy of the work of the Achilles Painter and the forms are drawn in a more summary fashion (contrast the hands on this vase with those on our nos. 113–117). Beazley[5] has therefore envisaged two possibilities. Either the artist of this group of vases is a close imitator of the Achilles Painter, or he is the Achilles Painter in an earlier, less mature stage. In either case the vases form a homogeneous group, and for convenience the artist may be called the Meletos Painter after the kalos name on a Nolan amphora in Paris,[6] though we must remember that he may be identical with the early Achilles Painter.[7]

About 460–450 B.C.

RELIEF contour: in A, for profile of old soldier's face, hand on hip, staff, shaft of spear, and here and there for portions of bodies, draperies, cuirass; in B, for forehead-nose line of youth, his upper shins, his neck, Nike's forearm, lower edge of her hand, shafts of spears (except small portion), parts of draperies. Red in B for fillet, wreath, inscription. Lines in thinned glaze (in many cases turned gray) for anatomical markings (see pls. 118, 119), folds of warrior's chiton, some ornaments on cuirass, dots on wings, parts of hair. Extensive traces of preliminary sketch.

Round the lower degree of mouth, egg pattern. Below each scene, strips of double, interlocking meanders in groups of two alternating with dotted saltire squares (once a crossed square). On inside, immediately below rim, reserved band; another one a little farther down.

Broken in many pieces; put together with a few restorations. After vase was broken it must have been subjected to carbon fumes (in funeral pyre?), for some pieces are reddish, others have been reduced to different shades of gray (see p. xlvi).

Height: 14½ in. (36.8 cm.).

Width with handles: 17⅜ in. (44.1 cm.).

Diameter of mouth: 16 in. (40.7 cm.).

Acc. no. 07.286.81. Purchased in 1907, Rogers Fund. Mentioned in M.M.A. *Handbook* (1930 ed.), pp. 153 f.; McClees, *Daily Life* (1933 ed.), p. 56,

2. The only known instance of the use of this as a kalos name. For an Athenian by this name of a later period (400–399 B.C.) cf. Kirchner-Sundwall, *op. cit.*, no. 6277. For the use of ω instead of ο in καλός cf. Kretschmer, *op. cit.*, pp. 106 f.; for the omission of the initial aspirate in Ἠγέλεως cf. Meisterhans, *Grammatik*[3], p. 85.

3. Beazley, *J.H.S.*, XXXIV (1914), pl. XIV, 1.

4. *Ibid.*, pl. XVI.

5. Cf. *J.H.S.*, XXXIV (1914), pp. 205, 194 f., 224, 226, *V.A.*, p. 166, and *Att. V.*, p. 371.

6. Cabinet des Médailles 363; Beazley, *Att. V.*, p. 372, no. 9; Lenormant-de Witte, *Élite Cér.*, III, pl. VII.

7. Beazley now (1936) thinks he is.

fig. 71 (youth); Hauser in Furtwängler-Reichhold, II, p. 319 (there called a lekythos), fig. 94 a (upper part of warrior); Herford, *Handbook of Gr. Vase Painting,* p. 95, pl. 10 g (upper part of warrior); Buschor, *Gr. Vasenmalerei* (1914 ed.), p. 183, fig. 133 (upper part of warrior); Pfuhl, *Anfänge der gr. Bildniskunst,* pp. 16, 20 ff., pl. XI, 6, and *Malerei,* II, p. 526, §566, III, fig. 496 (upper part of warrior); Studniczka, *Zeitschr. für bildende Kunst,* LXII (1928–1929), pp. 127 ff., ill. (A); Richter, *Sculpture and Sculptors*², p. 78, fig. 193 (head of warrior); Swindler, *Anc. Painting,* p. 178, fig. 318 (upper part of warrior). Attributed by Beazley to the Achilles Painter as an early work or to an imitator of the Achilles Painter, *J.H.S.,* XXXIV (1914), p. 205, no. 36 d, to the Meletos Painter (perhaps identical with the early Achilles Painter) in *V.A.,* p. 166, and *Att. V.,* p. 375, no. 43. Attribution to the Meletos Painter listed by Hoppin, *R.-f.,* II, p. 200, no. 9. Illustrated in M.M.A. *Shapes* (1922 ed.), p. 9, no. 4. Proportions analyzed by Hambidge, *Dyn. Sym.: Gr. Vase,* pp. 89 f., fig. 17.

119 NOLAN AMPHORA

Eos and Tithonos; Youth

Plates 117, 120, 169

HANDLES with central rib; disk foot; ridge at juncture of neck and body; two tooled lines between body and foot.

(A) Eos pursuing Tithonos, who flees rapidly to the right, holding his lyre and plektron in one hand. She wears a chiton with deep kolpos and a diadem; the ends of her long hair are tied together in a bag securely fastened by a string ending in dangles. He has a himation and a fillet.

(B) A youth wearing a himation and holding a stick.

Another work by the Meletos Painter. We may compare the strikingly similar pictures on a Nolan amphora in Vienna[1] and on an oinochoe in the Louvre.[2]

About 460–450 B.C.

RELIEF contour only for arms and crossbar of lyre and here and there for flesh parts of figures. Red for plektron and its string, kollopes of lyre, ends of string tied round bag of Eos' hair, Tithonos' fillet. Thinned glaze for anatomical markings on Tithonos (see pl. 117), arcs and some lines on wings of Eos and strings on her bag. On Tithonos' left forearm thinned glaze lines pass over red ocher left in preliminary-sketch line.[3] On crossbar of lyre we can differentiate red ocher application, paler red of clay (where it is not covered by red ocher), and red accessory color on kollopes.

Below A, strips of double, interlocking meanders in groups of two (once three, once one) alternating with dotted saltire squares; below B, simple, running meanders.

Intact except for a few chips and scratches. Handles partly encrusted. Remains of red ocher application on figures.

Height: 13¼ in. (33.6 cm.).

Width with handles: 7 9/16 in. (19.1 cm.).

Width without handles: 6⅞ in. (17.5 cm.).

Acc. no. 12.236.2. Purchased in 1912, Rogers Fund. Mentioned in M.M.A. *Bulletin,* VIII (1913), p. 157, and *Handbook* (1930 ed.), p. 153; McClees, *Daily Life* (1933 ed.), pp. 76 f., fig. 95 (Tithonos); Richter, *Craft,* pp. 57 f., fig. 56. Attributed by Beazley to an imitator of the Achilles Painter in *J.H.S.,* XXXIV (1914), pp. 224, 226, no. 20 a, to the Meletos Painter (perhaps identical with the early Achilles Painter) in *V.A.,* p. 166, and *Att. V.,* p. 373, no. 15. Proportions analyzed by Hambidge, *Dyn. Sym.: Gr. Vase,* pp. 79 ff., fig. 7.

120 NOLAN AMPHORA

Eos and Tithonos; Bearded Man

Plates 120, 169

TRIPLE handles; disk foot; ridge at juncture of neck and body; two tooled lines between body and foot.

(A) Eos pursuing Tithonos, who flees to the right, holding up his lyre; the plektron hangs from one of its arms by a cord. She wears a chiton with deep kolpos and a mantle loosely draped over her arms; also a diadem. He has a himation and a fillet in his long hair.

1. Laborde, *Vases grecs,* II, p. 46, no. 18, pls. XXXII a, XXXIII a; Beazley, *Att. V.,* p. 372, no. 6.

2. G 438; Beazley, *op. cit.,* p. 376, no. 71.

3. Cf. p. xxxviii and Richter, *Craft,* p. 57, fig. 56.

(B) A bearded man wrapped in a himation and grasping a stick.

By the Meletos Painter. The pursuit is more deliberate than in no. 119, and Tithonos is represented as a boy.

About 460–450 B.C.

RELIEF contour only for chin and neck of Tithonos, parts of bodies and draperies, arms of lyre and upper line of crossbar. Red for plektron and cord, fillet of Tithonos. Thinned glaze for anatomical markings, folds of upper part of chiton, dots and some lines of wings.

Below scenes, double, interlocking meanders in groups of two (once three) alternating with crossed squares. Outer side of foot reserved.

Neck, which was broken in several pieces, put together with slight restorations at joints. Glaze has disintegrated in places, showing red underneath (see p. xxxviii). Glaze was applied quite thin in places. Remains of red ocher application.

Height: 13⅝ in. (34.6 cm.).

Width with handles: 7⅜ in. (18.8 cm.).

Width without handles: 7 5/16 in. (18.5 cm.).

Acc. no. 25.189.2. Purchased in 1925. Said to be from Gela. Described in M.M.A. *Bulletin,* XXII (1927), pp. 18 f., fig. 5. There attributed to the Meletos Painter.

121 NOLAN AMPHORA

Libation; Youth

Plates 120, 121, 169

HANDLES with central rib; disk foot; ridge at juncture of neck and body; two tooled lines between body and foot.

(A) A woman is pouring a libation for the goddess Athena. She pours it from an oinochoe into a phiale which Athena holds tilted so that the liquid flows out on one side. The goddess holds a spear and wears a chiton, a himation, the aegis, a diadem, and a necklace with pendant; the ends of her long hair are tied in a bag. The woman wears a chiton, a himation, and a fillet.

(B) A youth, wearing a himation and a fillet, stands with stick in hand.

By the Meletos Painter; an average work. The youth in B is almost identical with the one on no. 119. Compare also the markedly similar libation scene by this painter on an oinochoe in the British Museum.[1]

About 460–450 B.C.

RELIEF contour only for parts of oinochoe, right arm and hands of woman, and neck of Athena. Red for liquid being poured into phiale, fillets, string with which bag is tied. Thinned glaze for folds of upper parts of chitons, Athena's necklace, dots on aegis. Remains of preliminary-sketch lines.

Below A, double, interlocking meanders in groups of two alternating with saltire squares; below B, simple meanders. Inside of mouth and neck black.

Intact except for a few chips and scratches. Glaze has disintegrated in places, showing red beneath (see p. xxxviii). Remains of red ocher application on figures.

Height: 13⅝ in. (34.6 cm.).

Width with handles: 7⅜ in. (18.7 cm.).

Width without handles: 6¾ in. (17.2 cm.).

Acc. no. 12.236.1. Purchased in 1912, Rogers Fund. Mentioned in M.M.A. *Bulletin,* VIII (1913), p. 157, and *Handbook* (1930 ed.), p. 153. Attributed by Beazley to an imitator of the Achilles Painter in *J.H.S.,* XXXIV (1914), pp. 224, 226, no. 20b, to the Meletos Painter (perhaps identical with the early Achilles Painter) in *V.A.,* p. 166, and *Att. V.,* p. 373, no. 16. Illustrated in Richter-Milne, *Shapes and Names,* fig. 19. Analyzed as an example of dynamic symmetry by Hambidge, *Dyn. Sym.: Gr. Vase,* pp. 80 ff., fig. 8.

PHIALE PAINTER

122 LEKYTHOS

Poseidon and Amymone

Plates 122, 176

DISK foot, lipped at top; two tooled lines between body and foot.

Poseidon, brandishing his trident, is pursuing Amymone, who flees to the left, her head turned toward her pursuer, the water jar in her right

1. E 523; Beazley, *Att. V.,* p. 376, no. 70.

hand. She wears a black-bordered peplos, a necklace with pendants, earrings, and a wreath; Poseidon has a mantle over his left shoulder and arm and a laurel wreath in his hair.

The story of Amymone,[1] who was pursued by Poseidon while trying to find water for her father, Danaos, in a time of drought, is a not uncommon subject on vases of this and subsequent periods. It is told with more detail on the fourth-century hydria no. 168.

The picture is by the Phiale Painter,[2] so called after one of his most attractive works, in Boston.[3] He was a pupil of the Achilles Painter; but into the Periclean serenity of his contemporaries he introduced a more lively spirit. His winsome figures, often in charmingly spontaneous poses, are chiefly on smaller vases (lekythoi and Nolan amphorae), but occasionally he decorated successfully the larger fields of kraters and stamnoi.[4] Our picture is one of his more formal compositions. In attitude and design of drapery the figure of Amymone is not unlike the "Iris" of the Parthenon,[5] combining in the same way a feeling of motion with a statuesque quality. The three-quarter back view (Poseidon) occurs similarly drawn on two other works by this painter—on a Nolan amphora in Berlin[6] and a Nolan amphora in the Cabinet des Médailles.[7] We may note as characteristic renderings the curving eyelids, the upper one considerably longer than the lower; the iris not always reaching down to the lower lid; the often double curve of the eyebrow; the single loop for the ankle, sometimes with a short straight line added; the many short straight and curving lines, generally of uneven thickness, in the drapery; the wavy zigzag line in thinned glaze for the edges of mantles; the face with sparse relief contour. The drawing of hands and feet is more sketchy than in the work of the Achilles Painter. An identical pendent earring occurs on a lekythos by the Phiale Painter in Palermo.[8]

About 430–425 B.C.

RELIEF contour only for Amymone's chin and inner side of her left arm, for parts of feet and of hydria, and for lower lip of Poseidon. Red for Amymone's wreath and for stem and berries of wreath of Poseidon. Thinned glaze for irises, parts of lips, of hair, and of beard, mustache, a few anatomical markings of Poseidon, and some zigzag lines in drapery. A few traces of preliminary sketch.

On shoulder, three palmettes, scrolls, and dots, surmounted by egg pattern. Above scene, interlocking meanders in groups of three alternating with crossed and dotted squares; below scene, simple meanders.

Chips on mouth, which was broken off and has been repaired. Glaze has peeled off in places, exposing red underneath (see p. xxxviii); remains of red ocher application on figures and on shoulder. Dent on lower part of Amymone and small piece of adhering terracotta where legs of Poseidon and Amymone cross (due to contact with adjoining vase in kiln?).

Height: 17 7/16 in. (44.3 cm.).
Width: 5 3/8 in. (13.6 cm.).

Acc. no. 17.230.35. Purchased in 1917, Rogers Fund. Said to come from Ancona. Mentioned in M.M.A. *Bulletin,* XVI (1921), p. 14, and *Handbook* (1930 ed.), p. 152; Richter, *Sculpture and Sculptors*[2], pp. 103, 173, figs. 307, 493. Published by Richter, *A.J.A.,* XXVII (1923), pp. 281 ff., figs. 19, 20. Attributed to the Painter of the Boston Phiale by Beazley, *Att. V.,* p. 385, no. 52.

1. Cf. Bulle in Roscher's *Lexikon, s.v.* Poseidon, cols. 2869–2873; Stoll in Roscher's *Lexikon, s.v.* Amymone, cols. 327 f.; Escher in Pauly-Wissowa, I, *s.v.* Amymone (4), cols. 2002 f.; Caskey, *Bull., Mus. Fine Arts,* XXXII (1934), p. 44.

2. Beazley, *Att. V.,* pp. 381–386, 477 f., *V. Pol.,* pp. 50–53, *B.S.A.,* XXX (1928–1930), pp. 109–112, and *A.J.A.,* XXXVII (1933), pp. 400–403.

3. Caskey, *Vase Paintings, Boston,* pl. XXIX, 62; Beazley, *A.J.A.,* XXXVII (1933), pp. 400–403.

4. Beazley, *V. Pol.,* pp. 51 f., pl. 23.

5. A. H. Smith, *Sculptures of the Parthenon,* pl. 3.

6. No. 2342; *Arch. Ztg.,* XXXIV (1876), pl. 14.

7. De Ridder, *Catalogue,* II, pp. 275 f., no. 375, pl. XII; Beazley, *B.S.A.,* XXX (1928–1930), p. 110.

8. Furtwängler-Reichhold, II, pl. 66, 1.

123 LEKYTHOS

Departure of a Youth

Plates 121, 176

DISK foot, lipped at top; two tooled lines between body and foot.

A woman is handing a youth his helmet; he wears a himation and holds a spear, she has a chiton, a himation, a necklace with pendant, and disk earrings.

This is another work by the Phiale Painter, painted in his quiet, reposeful manner. The composition resembles those on the lekythoi by him in the British Museum[1] and in Palermo,[2] each with a woman holding a youth's helmet and shield.

We note his characteristic forms of eye, eyebrow, earring (indicated by an arc), ankle, drapery, and the absence of relief contour for the face.

About 440–430 B.C.

RELIEF contour only for spear and front of helmet. Thinned glaze for some anatomical markings, lines on crest, parts of hair, zigzag folds, lower edge of chiton and some lines on its lower portion, necklace. Traces of preliminary sketch.

On shoulder, black palmettes, scrolls and dots, surmounted by egg pattern. Above scene, simple meanders; below, interlocking ones.

Intact except for a few chips; glaze has disintegrated in places, showing red underneath (see p. xxxviii); remains of red ocher application on figures, shoulder, and upper side of mouth. A hole was bored near base after glazing but before firing; vase was therefore made for funerary use.

Height: 14¼ in. (36.2 cm.).

Width: 4⅜ in. (11.1 cm.).

Acc. no. 08.258.23. Purchased in 1908, Rogers Fund. Formerly in the collection of William Rome. Listed in Rome Sale Catalogue, p. 12, no. 67. Mentioned in M.M.A. *Bulletin,* IV (1909), pp. 104 f., fig. 6, and *Handbook* (1930 ed.), p. 152; Beazley, *J.H.S.,* XXXI (1911), p. 280, note 10 (for simple meander). Attributed to the Painter of the Boston Phiale by Beazley, *V.A.,* p. 170, no. 35, and *Att. V.,* p. 385, no. 60. Attribution listed by Hoppin, *R.-f.,* I, p. 86, no. 26. Proportions analyzed by Hambidge, *Dyn. Sym.: Gr. Vase,* pp. 134 ff., fig. 15.

1. E 596; Beazley, *Att. V.,* p. 385, no. 63.

2. Furtwängler-Reichhold, II, pl. 66, 1; Beazley, *op. cit.,* p. 385, no. 64.

PERSEPHONE PAINTER

124 BELL KRATER

Return of Persephone; Libation

Plates 123, 124, 171

MOUTH in several degrees; disk foot, lipped at top.

(A) Persephone is rising out of an opening in the ground, her hand raised in a gesture of surprise; her guide, Hermes, stands by her side, holding his herald's staff; Hekate lights the path with two torches, while Demeter quietly awaits her daughter, scepter in hand.

Persephone wears a chiton and a himation, the lower end of which she has gathered in her hand to step up to earth unimpeded; also a beautiful diadem decorated with palmettes and lotos flowers and a necklace with pendants. Hermes wears a short chiton, a chlamys fastened with a brooch on his shoulder, a petasos, or three-cornered hat, and high-laced sandals[1] (only the upper part of one is visible, for he is standing on the other side of the opening). Hekate wears a peplos, a necklace with a single pendant, and a fillet wound three times round the head with ends hanging down front and back. Demeter has an Ionic chiton, a himation, and a necklace like that of Hekate. The names are inscribed: ΓΕΡΣΩΦΑΤΑ,[2] ΗΡΜΕΣ,[3] ΗΚΑΤΕ,[3] ΔΕΜΕΤΕΡ.

(B) Libation scene. A woman stands between two men, a trefoil-mouthed oinochoe in one hand; she has filled the phiale held by one of the men, who is on the point of making a libation. The other man looks on, staff in hand. The woman wears a chiton, a himation, and a sakkos.

1. See p. 99, note 3.

2. See Kretschmer, *Vaseninschriften,* p. 122.

3. See p. 195, note 4.

The men have himatia and fillets, and one has a long chiton as well.

The scenes have something of the grandeur of the contemporary Parthenon pediments. Hekate, looking back as she slowly leads the way, reminds one of the "Iris" in the east pediment. And the artist has been able to convey the solemnity of the moment—the exaltation of Persephone as she returns to earth and again sees her mother, and the awe and expectancy of her companions. The attitude of Hermes, standing stiffly by Persephone's side, in full-front view, bears out this feeling of something unearthly. The picture indeed transcends the representation of a mere incident in mythology and suggests the miracle which this story symbolizes—the return of life on earth with the coming of spring.

According to the Homeric Hymn to Demeter, which is our chief source for this myth, Demeter when she saw Persephone "rushed forth as does a Maenad down some thick-wooded mountain."[4] On our vase she calmly awaits the return of her daughter. In two other particulars the artist has departed from the account of the Hymn. Persephone and Hermes are on foot, not "in the golden chariot with the deathless horses" which "Aidoneus the Ruler of Many" had got ready for their journey. And Hekate is present at the actual return instead of later. Such variations in the translation of a story into a work of art are of course common. Instead of giving a snapshot of a particular moment the Greek artists represented the chief participants in characteristic attitudes, combined in a harmonious design. It is noteworthy, however, that in none of the other extant representations of the Return[5] is a chariot shown; on a vase in Bologna[6] Hekate is lighting the path, and on a krater in Berlin[7] Persephone is depicted in an attitude similar to that in our picture. It is possible, therefore, that the vase painters followed a version, now lost, different from that given in the Homeric Hymn.

The artist of these pictures has been called the Persephone Painter, after this vase. He belongs to the circle of the Achilles Painter. The other paintings so far attributed to him[8] are slighter works, similar in quality to the subsidiary scene on the back of our krater. We may compare especially the woman holding the jug in B with the figure on an alabastron in this Museum (no. 125); the two men in B with the Poseidon on a calyx krater in the Hermitage,[9] the man on a Nolan amphora in Syracuse,[10] and the bearded men on a stamnos in Paris.[11] Characteristic are the upward inclination of the mouth line, the lobeless ear, the straight line often used for the ankle, the line on the inner wrist, the often ragged lines of the drapery.

About 440 B.C.

RELIEF contour: in A, for parts of profiles of faces, necks, shafts of kerykeion and scepter, parts of torches, here and there for legs, feet, arms, and drapery; in B, for neck of woman. Red for fillets of Hekate and of two men in B, flames of torches, inscriptions. Thinned glaze for parts of profiles of faces, necklaces of Persephone, Hekate, and Demeter, lines on torches and scepter head, folds of

4. Lines 385 f. (tr. Evelyn White).

5. Cf. Bloch in Roscher's *Lexikon, s.v.* Kora, pp. 1378 f.

6. *Museo italiano di antichità classica,* II, pl. I, 1; Laurinsich, *C.V.: Bologna,* 1, III, I *c,* pl. 25.

7. No. 3275; Hartwig, *Röm. Mitt.,* XII (1897), pls. IV, V.

8. The artist was not included in Beazley's *Att. V.,* but in a letter to me, dated Nov. 9, 1928, Beazley attributed the following vases to him, in addition to our krater: (1) pelike 24011 in Syracuse; (2) neck amphora 2337 in Berlin (Genick-Furtwängler, *Gr. Keramik,* pl. I); (3) neck amphora in Altenburg; (4) Nolan amphora 21150 in Syracuse (*Mon. Linc.,* XVII [1906], pl. XXVII, 1); (5) calyx krater in Leningrad (*J.H.S.,* XLVIII [1928], p. 18, fig. 9); (6) stamnos 388 in the Cabinet des Médailles (de Ridder, *Catalogue,* II, pp. 281 ff., pl. XIII); (7) alabastron 08.258.27 in the Metropolitan Museum (our no. 125); tentatively (8) stamnos in the Vatican (*Mus. Greg.* [1842 ed.], II, pl. XXV, 2); (9) oinochoe E 560 in London; and (10) oinochoe G 579 in Paris. On the last two cf. Beazley, *V. Pol.,* p. 57, postscript to note 2. The attribution of the Vatican stamnos seems to me a certain one.

9. Peredolski, *J.H.S.,* XLVIII (1928), p. 18, fig. 9.

10. *Mon. Linc.,* XVII (1906), pl. XXVII, 1.

11. Cabinet des Médailles 388; de Ridder, *op. cit.,* pp. 281 ff., pl. XIII.

Hermes' chiton, anatomical markings (see pl. 123); as a wash for irises, Hermes' petasos, hole from which Persephone emerges, and here and there on adjacent ground. Traces of preliminary sketch.

On lower part of mouth, laurel wreath with bands of tongues above and below; below scenes, bands of double meanders (in A in groups of three [once four], in B in groups of five), alternating with dotted saltire squares. On inside, immediately below rim, reserved band; another one a little farther down. Outer side of foot reserved.

Broken in a number of pieces; put together with slight restorations. Some are ancient breaks and were repaired with rivets, the holes for which remain. On one side glaze has disintegrated.

Height: 16⅛ in. (41 cm.).

Width with handles: 19¾ in. (50.2 cm.).

Diameter of mouth: 17⅞ in. (45.4 cm.).

Acc. no. 28.57.23. Purchased in 1928, Fletcher Fund. Described in M.M.A. *Bulletin,* XXVI (1931), pp. 245 ff., figs. 1–3. Not a recent discovery, having been in a private collection in Naples for a considerable time. Mentioned and a drawing of the principal scene in a number of publications old and new: Strube, *Suppl. zu den Studien über den Bilderkreis von Eleusis* (1872), pl. III; Overbeck, *Kunstmythologie* (1872–1873), II, book IV, pp. 663 f., Atlas, pl. XVIII, 15; Baumeister, *Denkmäler* (1885), I, p. 423, fig. 463; Bloch in Roscher's *Lexikon* (1890–1897), *s.v.* Kora, col. 1378 (no ill.); Legrand in Daremberg-Saglio (1904), *s.v.* Mercurius, p. 1811, fig. 4944; Cahen in Daremberg-Saglio (1909), *s.v.* Proserpina, p. 701, fig. 5825; Pfuhl, *Malerei* (1923), II, p. 566, III, fig. 556; Albizzati, *Athenaeum,* VIII (1930), pp. 519–522 (there attributed to the Achilles Painter). Subject discussed in Nilsson, *Archiv für Religionswissenschaft,* XXXII (1935), p. 137, no. 14. Inscriptions recorded in *C.I.G.,* IV, 7434; Kretschmer, *Vaseninschriften,* p. 107.

125 ALABASTRON

Two Women

Plates 123, 178

Two projections, unperforated.

(A) A woman holding a mirror lifts her hand in greeting to (B) another woman, who holds out a perfume vase (plemochoe?[1]). The first woman wears a peplos and a fillet wound round the chignon and several times round her head. The second has a chiton, a himation, and a sakkos. On the floor is a basket (kalathos) filled with wool. The Doric column indicates that the scene is indoors.

Another work by the Persephone Painter, with his characteristic renderings of mouth, ear, drapery.

About 440 B.C.

No relief contour. Red for fillet, wool. Thinned glaze for webbing on wool basket and zigzag folds of draperies (in part).

Above each scene, tongues and double, interlocking meanders with a crossed square in the center; below, egg pattern.

Not broken but slightly chipped in places (including nose of woman carrying perfume vase).

Height: 6 13/16 in. (17.3 cm.).

Width: 2 in. (5.1 cm.).

Acc. no. 08.258.27. Purchased in 1908, Rogers Fund. Formerly in the collection of William Rome. Listed in Rome Sale Catalogue, p. 12, no. 72. Mentioned in M.M.A. *Bulletin,* IV (1909), p. 105. Illustrated in Richter-Milne, *Shapes and Names,* fig. 110.

1. Cf. Richter-Milne, *Shapes and Names,* pp. 21 ff.

B. POLYGNOTOS AND OTHERS

POLYGNOTOS

126 BELL KRATER

Kitharist and Listeners; Youths

Plates 125, 129, 171

MOUTH in three degrees; disk foot.

(A) A kitharist is striking the strings of his instrument[1] with a plektron, completely absorbed in his playing; and he has carried his audience with him—a bearded man sitting on a klismos with a faraway look on his face, a youth leaning

1. The strings of the kithara are not indicated over the black (see pl. 125).

on a stick, his hand raised in appreciation, and a man standing quietly behind the player, stick in hand. The kitharist has a wreath and a fillet in his hair and wears a long, black-bordered chiton without girdle, the traditional costume of musicians (see e.g. no. 66); hanging from his instrument is its cover, ornamented with zigzags, dots, and lines. The three other men all wear mantles; one has a wreath, the others fillets; the youth has shoes, and a fillet with an upright at the center.[2] Above the seated man, NIKOMAS[3] K⟨α⟩LOS (A omitted, as behind staff), "Nikomas is handsome"; behind the kitharist, KALOS.

(B) Three youths wearing himatia and fillets, one of them with a stick; the fillets have apexes in front. On the wall hangs a writing tablet tied with a string through which a stylus is stuck; note also the corner protectors.

The pictures are by Polygnotos,[4] whose name is known to us from several extant signatures.[5] He must be distinguished from his slightly earlier and more famous namesake, the great mural painter Polygnotos of Thasos (see p. 87), and from another, also somewhat earlier, vase painter of the same name (the artist formerly called the Lewis Painter[6]). The Polygnotos who painted our vase carried on the tradition of the Niobid Painter and became the most important representative of a group of vase painters who flourished side by side with the Achilles Painter and his associates. They too were imbued with the idealism of their time and were able to express it in the nobility of their types. Polygnotos' figures are less austere than those of the Achilles Painter, rounder, fleshier, more suggestive of the third dimension. Most of his extant paintings are on the larger vases—stamnoi, kraters, and amphorae.

Our musical scene is not so carefully executed as his best works, but it is attractive in its quiet serenity, though the effect of the whole is somewhat empty. The heads of the figures may be compared especially with those on the signed stamnos in the British Museum;[7] the three hastily drawn figures in B with those on the back of the stamnos E 454 in the British Museum.

Characteristic renderings of Polygnotos seen on our vase are the large, wide-open eye and the long, often strongly curving eyebrow; the small arc for the nostril, convex to the face; the fossette at the corner of the mouth, giving roundness to the lips; the wavy locks at temples and neck; the long, straight lines for the drapery with a separate hooked line at one end.

About 450–440 B.C.

RELIEF contour (often difficult to distinguish owing to condition of glaze) for parts of A; none in B. Red on white: in A, for wreaths worn by kitharist and by man standing behind him, for apex of youth's fillet; in B, for fillets and ends of string tied round writing tablet. (Very little of the red now remains, but as there are traces, for instance on apex of fillet in A, it was probably applied on white throughout.) A speck of white on O of καλός behind kitharist indicates that inscriptions too were probably originally red on white. Thinned glaze in A for irises

2. See p. 128, note 12.

3. Evidently a *Kosename* for Nikomachos (cf. Bechtel, "Inschriften des ionischen Dialekts," *Abhandl. der kgl. Ges. der Wiss. zu Göttingen,* XXXIV [1887], p. 60; Pape, *Gr. Eigennamen, s.v.* Νικομᾶς). The instance cited by Pape is of the Roman age; ours shows that this *Kosename* was used also in the classical period.

4. Beazley, *V.A.,* p. 171, *Att. V.,* pp. 391–395, 478, and *V. Pol.,* pp. 53 f.

5. To the four vases listed by Hoppin, *R.-f.,* II, pp. 374–381, and Beazley, *Att. V.,* p. 391, nos. 1, 2, p. 393, no. 26, p. 394 (stamnoi in Brussels and London, pelike in Syracuse, and amphora in London), add a neck amphora in Moscow (Blavatski, *Arch. Anz.,* 1927, cols. 75 f.). Of these vases the London amphora E 284 is rather different in style from the others but was perhaps an early work (cf. Beazley, *Att. V.,* p. 394).

6. The full signature, Πολυγνοτος εγραψεν, occurs on a skyphos recently identified by D. M. Robinson and S. E. Freeman as the work of the Lewis Painter (*A.J.A.,* XL [1936], pp. 215 ff.). A fragmentary signature [Πολυ]γνοτος [εγρ]αψεν, appears on a fragment in Tübingen (Watzinger, *Gr. Vasen in Tübingen,* pl. 28, E 106). The latter was attributed to the Lewis Painter by Beazley at first tentatively (*Att. V.,* p. 478), later definitely (*V. Pol.,* p. 60, note 8).

7. No. 96.7–16.5; cf. Hoppin, *op. cit.,* p. 379; Pfuhl, *Malerei,* III, fig. 520.

(that of man at left has disappeared), parts of hair, whiskers of kitharist and youth, ornaments of cover of kithara, kollopes[8] and strings on crossbar, webbing on chair rail. Traces of preliminary sketch.

On second degree of mouth, laurel wreath; on third degree, egg pattern. Below scenes, meanders (in A, groups of two, once three; in B, groups of three, once two) alternating with checkered squares. On outer sides of handle attachments, egg pattern. On inside of vase, immediately below rim, reserved band; another one a little farther down. Outer side of foot reserved.

Side B was broken and has been put together with some restorations. Vase chipped in places; black glaze has suffered considerably on background of A. Slight remains of red ocher application.

Height: 14 3/16 in. (36 cm.).

Width with handles: 16 3/16 in. (41.1 cm.).

Diameter of mouth: 15 1/16 in. (38.2 cm.).

Acc. no. 21.88.73. Purchased in 1921, Rogers Fund. The vase has been known for a long time, for it was published in 1843 by Panofka, *Bilder antiken Lebens,* pl. IV, 6. Mentioned in M.M.A. *Bulletin,* XVIII (1923), pp. 253 ff., and *Handbook* (1930 ed.), p. 154. Published by Richter, *A.J.A.,* XXVII (1923), pp. 283 ff. Attributed to Polygnotos by Beazley, *Att. V.,* p. 392, no. 13.

ASSOCIATE OF POLYGNOTOS

127 CALYX KRATER

Kadmos and the Dragon; Man and Woman

Plates 126, 129, 170

MOUTH and foot in two degrees.

(A) Kadmos, in one hand the hydria with which he was about to fetch water from the fountain of Ares, aims a stone at the dragon he has encountered there. Close by are Harmonia, seated on a rock, and her father, Ares, armed with shield and spear. The fountain is indicated by a stream of water, beside which grow tall reeds; and on the rock are flowers and grasses. Behind Kadmos stands the goddess Athena, his friend and helper, grasping her spear. She wears a Corinthian helmet, a chiton under a peplos with overfold, and spiral bracelets; Kadmos wears a short, belted chiton with overfold, a chlamys, fastened with a large brooch on his chest, high-laced sandals over stockings,[1] and a petasos, which is hanging down his back; Harmonia has a chiton, a himation, and a sakkos; Ares a cuirass over a chiton and a "Thracian" helmet with cheekpieces turned down. Two inscriptions, each in two lines: above Kadmos, EVΛLKOS[2] KΛLOS, "Eualkos is handsome"; above Harmonia, ΛLONHS KΛLOS.[3] Eualkos is a new kalos name. Alones is not a possible form and so must be a mistake.

(B) A bearded man, wearing a himation and a wreath, between two women, each of whom wears a chiton, a himation, and a fillet wound three times round the head. On the wall hang a pair of sandals, one seen in profile, the other in full front, and an aryballos. In the field: KΛLOS (Λ retrograde), KΛLOS in two lines between the first and second figures (counting from left to right); KΛLOS (Λ retrograde) between the two sandals.

There are a number of versions in Greek literature of the story of Kadmos and the dragon.[4] In none of them does Harmonia, his future wife, appear guarded by the monster. In our scene there is no suggestion that Harmonia is a prisoner. Her presence is therefore best explained as due to her being an integral part of the story of Kadmos. According to some accounts[5] Kadmos' weapon was a stone, as here shown; according to others[6] a sword, as depicted on a hydria in Berlin.[7]

8. In this case real pegs (see p. 94, note 1).

1. See p. 99, note 3.

2. There are several Athenians of this name of the fourth century B.C. and later, listed in Kirchner-Sundwall, *Prosopographia Attica.*

3. For the exact forms of the alphas on this vase see pl. 126. We interpret the form used in Eualkos and kalos as a hasty rendering of the alpha in Alones.

4. Cf. Latte in Pauly-Wissowa, X, *s.v.* Kadmos, col. 1463.

5. Euripides *Phoin.* 663; Hellanikos in Schol., Eur. *Phoin.* 662.

6. Pherekydes in Schol., Eur. *Phoin.* 662.

7. Furtwängler, *Beschreibung,* no. 2634.

The scene is beautifully composed, with Kadmos confronting the serpent as the center of interest, the others awaiting the outcome in tense expectancy. The farther distance is suggested by the placing of Harmonia on a higher level. Ares and Athena, who are outside the contest yet determine its issue, effectively frame the central group.

The artist who decorated this vase was evidently related to the group of Polygnotos; but as yet no other works have been assigned to him.[8] Noteworthy stylistic features are the wide-open eye with two lines for the upper lid placed very close together, the strongly curving eyebrow, the delicately curved line for the nostril, the parted lips with the teeth showing (Kadmos), the angular lobe of the ear, the curving lines on the thighs, the series of hooked lines for the lower edges of the chitons, the series of curves to indicate the chiton over the women's breasts.

About 440 B.C.

RELIEF contour in A for profiles of faces, necks, Athena's right forearm and part of her left forearm, her spear and helmet (except crest), Kadmos' arms, hydria, stone, head of serpent, twirl of Harmonia's sakkos, Ares' spear and part of his helmet; none in B. Red on white (some traces of both remain): in A, for inscriptions, reeds, water, plants, rock, serpent's tongue; in B for fillets, wreath, string by which aryballos is suspended. Red (not on white) for loose ends of strings of aryballos. Thinned glaze: in A, for parts of hair, anatomical markings (see pl. 126), borders of Athena's peplos, her bracelets, curving lines near bottoms of chitons, Kadmos' sandals, border of his chlamys, parts of Ares' helmet and cuirass, top of Harmonia's sakkos, and as a wash on Ares' shield, cuirass below shoulder flap, and Kadmos' hydria; in B for folds of chitons, zigzag folds of himatia.

On lower degree of mouth, laurel wreath. Below scenes, interlocking meanders in groups of three (once four, once three and a half, once two and a half) alternating with crossed squares. Round outer sides of handle attachments, tongue pattern. On inside of vase, immediately below rim, reserved band; another one a little farther down.

Foot, which had been broken, put together and part of one handle restored. Several chips—a large one on B evidently due to a spall (see p. xlvi). Otherwise in excellent condition.

Height: 18 in. (45.7 cm.).
Width with handles: $14\frac{7}{8}$ in. (37.8 cm.).
Diameter of mouth: $17\frac{5}{8}$ in. (44.7 cm.).

Acc. no. 07.286.66. Purchased in 1907, Rogers Fund. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 154; Beazley, *V.A.*, p. 175.

LEUCIPPID PAINTER

128 VOLUTE KRATER WITH STAND

Dionysos, Satyrs, and Maenads

Plates 127, 171

UNUSUAL shape. Body ribbed; mouth and foot in several degrees. Stand has recess into which foot of krater fits.

On neck: (A) Dionysos with his retinue of satyrs and maenads. In the center is Dionysos (ΔΙΟΝΥϚΟϚ) with his thyrsos and kantharos, moving rapidly to the right, a satyr on either side of him—Chorillos (ϮΟΡΙΛΛΟϚ), playing the double flute, and Komos (ΚΩΜΟϚ), dancing with great abandon to its music. To the left a satyr, Simos (ϚΙΜΟϚ), approaches a maenad, Nymphe? ([ ]ΦΗ), who is trying to ward him off with her thyrsos. To the right is another group of a satyr, Sathon (ϚΑΘ[ω]Ν), and a maenad, Hegesichora (ΕΓΗϚΙϮΟΡΑ). The satyrs are nude and have ivy wreaths; the maenads wear fillets with leaves and belted peploi, one with an overfold; Dionysos has a chiton, a mantle, and a wreath.

(B) Three groups of satyrs and maenads, in various attitudes of attack and defense. Each maenad is armed with a thyrsos, and one has a torch as well. The satyrs are nude and have ivy wreaths. The maenads wear long, belted peploi,

8. Cf. Beazley, *V.A.*, p. 175.

two with overfolds, and all except one have fillets. The names are inscribed, from left to right: Eurypyle (ΕΥΡΥΠΥΛΗ), Simos (ΣΙΜΟΣ), Eurydike (ΕΥΡΥΔΙḴΗ), Simos (ΣΙΜΟΣ), Tragodia ([Τραγ]ΩΙΔΙΑ), Komodia ([Κ]ΩΜΩΙΔΙΑ), Simos (ΣΙΜΟΣ).

Chorillos, Komos, Simos, Nymphe, Tragodia, and Komodia occur elsewhere as names for satyrs and maenads on vases.[1] Hegesichora, Eurydike, and Sathon,[2] though known, are here used for the first time for maenad and satyr. Eurypyle is known in literature as a maenad's name.[3] From our point of view it seems curious to use one name, Simos, several times in the same picture, but Greek artists seemed not to mind such repetitions (cf. no. 109).

This imposing vase is a good illustration of the Greek definition of beauty as an interrelation of parts to the whole and to one another.[4] The figures are drawn with delicacy and spirit; the artist has caught the wild exuberance of Dionysiac life and made of it a charmingly vivacious design.

In subject and style the scenes are connected with the vases of the Coghill group,[5] so called after the krater formerly in the Coghill and Hope collections[6] and now in the possession of C. S. Gulbenkian. That krater, one in the British Museum (E 462), and ours are close in style and must be by the same artist, now christened by Beazley the Leucippid Painter,[7] after the rape of the Leucippids on the Gulbenkian vase. We may compare especially the lively poses of the pursuing satyrs and of Dionysos, the headdresses, the draperies (with the chiton folds indicated by rather short lines going in various directions), the thyrsoi (with the center leaves placed at right angles to the side ones). To judge from his few extant works, this artist was one of the most sensitive and spirited of his time. He belongs to the group of Polygnotos.

About 430 B.C.

RELIEF contour except for hair, which is reserved, and drapery. Red on white (of the red only a few traces preserved) for inscriptions, for leaves of fillet on first maenad from left in A, and for triple fillet on maenad at extreme left in B. No thinned glaze lines for anatomical markings now visible. Extensive traces of preliminary sketch. Modeling of ribs on body done freehand.

Patterns on moldings of mouth (from top down): egg, egg and dart, leaf and palmette, enclosed palmette and lotos bud. On sides of volute handles, ivy wreath; on their attachments, double palmettes and scrolls.

Mouth, neck, and handles broken in a number of pieces; put together with some restorations, including volutes. Body chipped and encrusted in places. Foot was broken from body and has been repaired with slight restorations. Stand unbroken but slightly chipped. Surface of scenes has suffered. A few remains of red ocher application.

Height of vase with handles (as restored): 21 7/16 in. (54.5 cm.).

Height without handles: 18 3/8 in. (46.5 cm.).

Width without handles: 13 3/4 in. (34.9 cm.).

Diameter of mouth: 12 3/16 in. (31 cm.).

Height of stand: 5 1/4 in. (13.3 cm.).

Width: 8 15/16 in. (22.7 cm.).

Total height of vase (as restored) on stand: 26 1/4 in. (66.7 cm.).

Acc. no. 24.97.25. Purchased in 1924, Fletcher Fund. Said to be from Gela. Described in M.M.A. *Bulletin,* XX (1925), pp. 261 f., figs. 1–3.[8] Men-

1. Cf. Fränkel, *Satyr- und Bakchennamen,* pp. 108 f.; Heydemann, *Hall. Winckelmannsprogramm,* V (1880), pp. 1 ff.; Beazley, *V. Pol.,* p. 62; on Tragodia, also Beazley, *C.V.: Oxford,* 2, p. vii, under pl. 43, 2, and *Campana Frag.,* p. 29, under pl. 22, 324.

2. For the name Sathon, Beazley compares Posthon on the calyx krater in Karlsruhe by the Villa Giulia Painter, *Röm. Mitt.,* XXVII (1912), pp. 286 f., Beilage to p. 286, pl. X, 1. Cf. also Welter, *Aus der Karlsruher Vasensamml.,* p. 6, no. 27, pl. 11.

3. Nonnos XXX. 222.

4. Plotinus *Ennead.* I. 6. 1.

5. Beazley, *Att. V.,* pp. 397 f.

6. Tillyard, *Hope Vases,* p. 31, no. 116, pl. 4.

7. *V. Pol.,* p. 62.

8. A small fragment which included the right foot of the maenad named Tragodia must have disappeared some time ago, for the foot appears in the drawing reproduced in fig. 2 of the *Bulletin* but not in a photograph taken at about the time of the publication of that *Bulletin.* In our pl. 127 the fragment has been included.

tioned in M.M.A. *Handbook* (1930 ed.), p. 354, fig. 253. Attributed by Beazley to the Coghill group in *Att. V.*, p. 398, no. 6, to the Leucippid Painter of the Coghill group in *V. Pol.*, p. 62. Illustrated in Richter-Milne, *Shapes and Names,* fig. 54.

KLEIO PAINTER

129 WHITE-GROUND LEKYTHOS

Woman at Tomb

Plates 116, 176

Disk foot, lipped at top; two tooled lines between body and foot.

A woman has brought offerings to a tomb—a wreath and an alabastron full of perfume which she holds suspended by its band; on the steps of the stele is a second wreath. The stele is crowned by a molding decorated with a simple meander. The woman wears a chiton and a himation. Only minute traces are preserved of a figure on the other side of the stele.

The scene is drawn in thinned glaze lines, with washes in color, on a white slip. The color on the chiton has disappeared, but the dark, brownish red of the himation remains. The hair is painted in glaze.

This is a work by the Kleio Painter,[1] so called after the name of a Muse on a krater in Berlin.[2] He worked both in red-figure and on white ground, his masterpiece being the calyx krater in the Vatican with the child Dionysos.[3] His style resembles somewhat that of the Phiale Painter. Closely related to our vase are two white lekythoi in Athens and one in Boston.[4] Note the similar coiffures, hands, alabastra (with the same patterns of horizontal lines and rendering of the pendent strings); the single line on the neck; and, above all, the characteristic facial type with long forehead-nose line (first concave then convex to the face), upward-curving mouth line, and eye with almost straight upper lid, strongly curving lower lid, iris touching the upper lid only, and long eyebrow often curving downward to touch the edge of the upper lid.

About 450–440 B.C.

Traces of preliminary-sketch lines.

Ornaments in glaze (fired brown in places): on shoulder, three palmettes and scrolls below egg pattern; above scene, strip of double, interlocking meanders in groups of two alternating with dotted saltire squares which touch the upper and lower bounding lines alternately; below scene, single line.

Mouth and handle were broken off and have been repaired without restorations. White slip has largely disappeared except for part of picture shown in pl. 116. Remains of red ocher application on outer side of foot and upper side of mouth. Rifts in glaze on woman's hair.

Height: 15⅛ in. (38.4 cm.).

Width: 4⅜ in. (11.1 cm.).

Acc. no. 34.155. Gift of J. P. Morgan, 1934. On loan in this Museum from 1925 to 1934. Mentioned in M.M.A. *Bulletin,* XXX (1935), p. 43. Attributed to the Kleio Painter by Beazley.

LYKAON PAINTER

130 AMPHORA

Departure of a Warrior; Man and Women

Plates 128, 129,[1] 169

Twisted handles; mouth in two degrees, the lower echinus-shaped; foot in two degrees, the lower torus-shaped; ridge at junctures of neck and body and of body and foot.

(A) A warrior, Neoptolemos (ΝΕΠΤΟΛΕΜΟΣ), is departing for battle and bids farewell to his father, Antiochos (ΑΝΤΙΟΧΟΣ), who is

1. Beazley's attribution, but not in his list of this painter's works in *Att. V.*, pp. 402–404, 478. The two white lekythoi in Athens and one in Boston listed (*ibid.*, p. 404) as "related to the Kleio Painter" are now considered by Beazley as works by this artist; also one in Munich (Buschor, *Münchner Jahrbuch,* II [1925], pls. I, 2, II).

2. No. 2401; von Lücken, *Gr. Vase Paintings,* pl. 22.

3. Furtwängler-Reichhold, III, pl. 169. Beazley's attribution; not included in *Att. V.*

4. See above, note 1.

1. In the drawings in pls. 128 and 129 the units of the lower borders have been spread.

seated on a chair (klismos), holding a stick. His mother, Kalliope (ΚΑΛΛΙΟΠΕ), is ready to pour the libation, holding up the phiale, which she has filled from her jug. His friend Antimachos (ΑΝΤΙΜΑΧΟΣ)holds helmet and shield in readiness. The father wears a long chiton, a himation, and black shoes; the mother two peploi—a short, girded one over a long one[2]— also spiral bracelets and a sakkos decorated with dots and checkers. Neoptolemos has his mantle wound round his arm; a sword is hanging by his side and a spear is in his hand. His friend wears a short, belted chiton and a chlamys. On the seat of the klismos is a deerskin.

(B) A bearded man grasping a stick is standing between two women, one holding a lighted torch, the other a phiale. The man wears a himation and a wreath; the women chitons and himatia. One has a sakkos, the other a fillet.

The scenes are by the Lykaon Painter,[3] so called after the name he gave to a departing soldier on a pelike in the British Museum.[4] His style is closely related to that of Polygnotos, with the same heroic quality, the same roundness and fleshiness in the figures. Our scene with Neoptolemos is one of his best preserved works, comparable in quality to the London pelike. His other masterpieces are the magnificent pelike with Elpenor in Boston[5] and the bell krater at Goluchow.[6] To judge from his few extant works, his preference was for the larger vases. Our Neoptolemos closely resembles the Lykaon on the British Museum pelike, the head of Antiochos that of Odysseus on the Boston vase; the figures in B, hastily drawn, are comparable to those on the back of the British Museum pelike.

Renderings typical of this painter seen on our vase are the large eye generally with a double line for the upper lid; the two little arcs for the nostril (in the more carefully drawn heads, in others one or none); the full, half-open lips, often with a fossette at the corner; the straight line at the frontal wrist; the two black converging lines at the inside of the bent elbow in frontal view; the two lines in thinned glaze on the profile elbow; the two black curving lines for the patella with a third line added for the vastus internus. The arc at the ankle in the frontal foot successfully suggests a farther plane. The washes of thinned glaze in the folds and the grooves of the anatomical markings are characteristic of the Polygnotan group. Note the meticulous indication of toe- and fingernails. The reserved line marking off one shoe from the other has been partly painted over.[7]

About 440 B.C.

Relief contour in A except for hair, which is reserved, parts of drapery, deerskin, parts of stick, shield, parts of helmet, most of lower half of Antimachos; none in B. Red for inscriptions, Neoptolemos' fillet, wreath of bearded man in B and fillet of woman opposite him, flame of torch. Thinned glaze for some anatomical markings (see pl. 128), parts of irises, pubes, parts of hair and of bracelets, some lines of drapery, grooves of phiale in A, parts of wings of griffin on helmet; as a wash on cheekpiece of helmet, back of chair, deerskin, in grooves of muscles and of folds.

On lip, egg pattern. On neck above A and B, panel of palmettes and scrolls. Above scenes, strips of tongue pattern; below scenes, continuous band of meanders in groups of three (once two) alternating with saltire squares (one crossed square). Below

2. At the neck only one garment is indicated in black; but some lines in thinned glaze (not all included in the drawing on pl. 128) must be interpreted as marking the upper boundary of the long peplos. One rectangular garment could of course not have three parallel edges.

3. Beazley, *V.A.*, pp. 172–175, *Att. V.*, pp. 398–400, and *V. Pol.*, pp. 54–57.

4. E 379; Gerhard, *A.V.*, II, pl. CL; Beazley, *V.A.*, p. 173, fig. 106 bis (Lykaon).

5. Caskey, *Bull., Mus. Fine Arts,* XXXII (1934), pp. 39–44, *A.J.A.*, XXXVIII (1934), pp. 339 f., pls. XXVI, XXVII, and *J.H.S.*, LIV (1934), pp. 201 f., pl. XI.

6. Beazley, *V. Pol.*, pp. 54–57.

7. For an outright omission of such a line, on a hydria in Goluchow by Polygnotos, cf. Beazley, *op. cit.*, p. 53, note 3.

handles, designs of palmettes and scrolls. Side of upper degree of foot reserved.

Graffito on foot (see p. 224, fig. 34).

Intact except for a few chips and scratches; surface beautifully preserved.

Height: 24⅛ in. (61.3 cm.).

Width: 12 in. (30.5 cm.).

Acc. no. 06.1021.116. Purchased in 1906, Rogers Fund. Described and illustrated in Canessa Sale Catalogue, pp. 30 f., no. 100, pls. III, IV; Sambon, *Coll. Canessa,* pp. 29 f., no. 93, ill., pls. VI, IX, and *Le Musée,* I (1904), p. 204, fig. 4. Mentioned and illustrated in Richter, *Burlington Mag.,* IX (1906), pp. 204, 208, fig. 5, and *Anc. Furniture,* p. 50, fig. 144; M.M.A. *Handbook* (1930 ed.), p. 154, fig. 105; McClees, *Daily Life* (1933 ed.), pp. 29, 58, 84, 88, figs. 30, 110. Illustrated in M.M.A. *Shapes* (1922 ed.), p. 7, no. 2; Richter-Milne, *Shapes and Names,* fig. 22. Attributed to the Lykaon Painter by Beazley, *V.A.,* p. 172, fig. 106, p. 173, no. 1, and *Att. V.,* p. 398, no. 1. Attribution listed by Hoppin, *R.-f.,* II, p. 164, no. 6. Palmette ornament referred to by Jacobsthal, *Ornamente,* p. 142, note 263.

PAINTER OF LONDON E 497

131 BELL KRATER

Orpheus; Libation

Plates 130, 171

MOUTH in two degrees; disk foot, lipped at top; tooled line between body and foot.

(A) Orpheus among the Thracians. Orpheus is seated on a rock and plays the lyre, engrossed in his music. Before him is a Thracian man who has been listening to him and now turns round to a Thracian woman, his hand extended. She has just arrived (as is indicated by her momentary pose with one foot placed on a rock[1]) and has brought with her a curved knife to wreak vengeance on the great singer. The man has two spears and wears the typical Thracian costume—a cap with lappets, high-laced boots with flaps, a gaily decorated mantle fastened with lacings in front, and a short, belted chiton. The woman has a sleeveless Ionic chiton, a fillet wound three times round her head, earrings, and a necklace. Orpheus has a mantle and a laurel wreath.

(B) A woman is pouring a libation for a youth, probably an athlete, as is indicated by the strigil and the goal pillar. Behind the youth is the proud father. The men wear himatia, the woman has a chiton, a himation, and a sakkos.

Below each handle is a woman seated on a rock, wearing a chiton, a himation, a necklace, and a broad fillet decorated with leaves.

The absorption of Orpheus in his music and his remoteness from the listeners are finely suggested. The Thracian man and woman symbolize respectively the crowd of Thracian men moved by Orpheus' music and the horde of women who tore him to pieces.[2] The moment here represented immediately precedes the attack.[3] A krater in Naples gives the same scene with many figures.[4]

Beazley has attributed to the painter of our vase another bell krater, E 497 in the British Museum, with a similar compositional scheme of three figures, the center one in full front turning to one side. We may note the similar renderings of the eye, nose, mouth, and hair, and compare especially our Thracian man with the man in the center of B of the London vase. The artist has been named the Painter of London E 497.

About 440 B.C.

RELIEF contour in A for faces and necks, Orpheus' back, parts of lyre, spears; none in B or for figures below handles. Red (apparently on white) for rocks and strings hanging from plektron. Thinned glaze: in A, for parts of hair, beard, and mustache, some of borders and markings on Thracian man's mantle,

1. On this pose cf. Jacobsthal, *Mel. Reliefs,* pp. 190 ff.

2. Cf. Hauser, *Jahrbuch,* XXIX (1914), pp. 27 ff.

3. Hauser, *op. cit.,* p. 28, fig. 2; cf. also the hydria in the Petit Palais, Paris, illustrated in Roscher's *Lexikon, s.v.* Orpheus, col. 1181; *Arch. Ztg.,* XXVI (1868), pl. 3; Beazley, *Att. V.,* p. 253, no. 12.

4. On this subject in vase paintings cf. Gruppe in Roscher's *Lexikon, s.v.* Orpheus, cols. 1183 ff.; Robert, *Gr. Heldensage,* I, pp. 404–406; Albizatti, *Due nuovi acquisti,* pp. 16 ff.; Caskey, *Vase Paintings, Boston,* p. 44; Watzinger in Furtwängler-Reichhold, III, pp. 355 ff.

lacings of his mantle, knot of his girdle, and as a streaky wash on his cap and flaps of his shoes, for woman's necklace, lower edge of her chiton, handle and edges of her knife; in B for lower edges of garments and a few folds. Preliminary sketch.

Above and below scenes, egg pattern with dots, repeated round outer sides of handle attachments. Outer side of foot reserved. On inside of vase, two reserved bands; lower one was partly obscured by glaze and was then completed with red paint.

Broken on side B and repaired; otherwise in excellent condition. Glaze rather thinly applied in places. Here and there remains of red ocher application.

Height: 11⅝ in. (29.5 cm.).

Width with handles: 13¾ in. (34.9 cm.).

Diameter of mouth: 12 13/16 in. (32.6 cm.).

Acc. no. 24.97.30. Purchased in 1924, Fletcher Fund. Mentioned in M.M.A. *Bulletin,* XX (1925), p. 130, fig. 7, and *Handbook* (1927 ed.), p. 143. Mentioned by Jacobsthal, *Met. Mus. Studies,* V (1934), p. 141. Referred to by Jacobsthal, *Mel. Reliefs,* pp. 191 f., fig. 68 (A). Illustrated in Richter-Milne, *Shapes and Names,* fig. 61.

ASSOCIATE OF THE PANTOXENA PAINTER

132 BELL KRATER

Kadmos and the Dragon; Athena and Hermes

Plates 131, 171

MOUTH in two degrees; disk foot; tooled line between body and foot.

(A) Kadmos, armed with two spears and a sword, has gone to the fountain of Ares with a jar (hydria) to fetch water; there he suddenly encounters the dragon, which raises its head to attack; so he picks up a stone as the better weapon and takes aim. By the side of the serpent sits Harmonia, the daughter of Ares. The locality of the fountain is indicated by reeds.

Kadmos has a petasos hanging down his back, a mantle on his arm, and a fillet in his hair. Harmonia wears a peplos with belted overfold, a necklace with pendant, and a fillet wound round her chignon and three times round her head, with the ends showing. In front of Kadmos, ΚΑΛΟΣ; in front of Harmonia, ΚΑΛΗ (retrograde).

(B) Hermes, in winged shoes, holds out a wreath to Athena. He wears a petasos and a chlamys and carries his herald's staff (kerykeion). She is leaning on her spear[1] and has a chiton, a himation, a helmet with upturned cheekpiece, a necklace, and earrings.

The rendering of the Kadmos scene is similar to that on the calyx krater no. 127 except that Athena and Ares are not present. Harmonia is here also a companion of the dragon, and—as the future wife of Kadmos—an important link in the story. Her regal attitude and quiet bearing are reminiscent of the seated goddesses of the Parthenon gables. The two deities in B are rapidly painted.

The style "recalls that of the Pantoxena Painter,"[2] an artist of the Polygnotan group who twice uses the name Pantoxena.[3] But the individual forms on our vase are not enough like his for a definite attribution.

About 440 B.C.

RELIEF contour: in A, except for hair, drapery, parts of feet; in B, only for Athena's spear, part of the crest of her helmet, and Hermes' kerykeion. Red: in A, for rocks, reeds, fillets, inscriptions; in B, for wreath. Thinned glaze: in A, for anatomical markings, parts of hair, Harmonia's necklace, some of transverse lines on Kadmos' baldric, parts of reeds (lines which cross serpent), most of dots on serpent and as a wash on its head; in B, for inner lines on cheekpiece of Athena's helmet, her necklace, lashings on her spear, tassel or weight at corner of Hermes' chlamys, some folds.

On lower degree of mouth, eggs and dots. Below scenes, strips of double, interlocking meanders in

1. The spearhead, drawn in relief lines, has been overlaid with glaze.

2. Beazley.

3. Beazley, *Att. V.,* p. 405.

groups of three and two (once four) alternating with saltire squares. Round outer side of each handle attachment, tongues with a palmette and scrolls. On inside of vase, immediately below rim, reserved band; another one a little farther down. Outer side of foot reserved.

Graffiti on foot (see p. 224, fig. 34).

Side B was broken in several pieces and has been put together. Vase was broken and repaired also in antiquity, for there are ancient rivet holes.

Height: 13⅞ in. (35.3 cm.).

Width with handles: 14⅝ in. (37.1 cm.).

Diameter of mouth: 14⅝ in. (37.1 cm.).

Acc. no. 22.139.11. Purchased in 1922, Rogers Fund. Mentioned in M.M.A. *Bulletin,* XVIII (1923), p. 253 ff., and *Handbook* (1930 ed.), p. 154.

POLYDEKTES PAINTER

133 BELL KRATER

Departure of a Youth; Three Youths

Plates 132, 171

MOUTH in two degrees; disk foot; tooled line between body and foot.

(A) A departing youth stands by his horse, holding the reins while his bald, bearded father stretches out his hand to pat it. Behind the father a column indicates the entrance of the house. The youth wears a chlamys, a petasos, and high-laced sandals[1] and grasps two spears. The father leans on a stick and wears a himation, shoes, and a fillet.

(B) A youth is seated on a block, grasping a knotted stick, with a companion standing on either side, one leaning on a stick. All three wear himatia and fillets, and one has shoes.

A work by the Polydektes Painter,[2] named after a krater in Bologna with Perseus and Polydektes.[3] Only a few vases (all kraters) have so far been attributed to him. Our bald, bearded man strikingly resembles the Polydektes on the Bologna krater, and our youth leaning on a staff is practically repeated there.

About 440 B.C.

No relief contour. Red for fillets. Thinned glaze for anatomical markings, including those of horse, parts of hair, zigzag folds, string of youth's petasos, irises.

On lower degree of mouth, laurel wreath with white stems. Below scenes, strips of interlocking meanders. Round outer sides of handle attachments, egg pattern. On inside of vase, immediately below rim, reserved band; another one a little farther down.

Graffito on foot (see p. 224, fig. 34).

Broken in several pieces; put together with a few restorations.

Height: 9¾ in. (24.7 cm.).

Width with handles: 12½ in. (31.7 cm.).

Diameter of mouth: 12 in. (30.4 cm.).

Acc. no. 06.1021.187. Purchased in 1906, Rogers Fund. Described and illustrated in Canessa Sale Catalogue, p. 32, no. 103, pl. I, 9; Sambon, *Coll. Canessa,* p. 29, no. 92, pl. VIII. Attributed to the Polydektes Painter by Beazley, *V.A.,* p. 160, and *Att. V.,* p. 408, no. 1.

PAINTER OF THE LOUVRE CENTAUROMACHY

134 CALYX KRATER

Athletes; Pursuits

Plates 133, 134, 170

MOUTH in two degrees. For foot see below.

The figures are arranged in two friezes,[1] the upper continuous round the vase, the lower divided into two panels by the handles.

Upper frieze: (A and B) Athletes practicing, with trainers—a disk thrower, two runners with jumping weights, a pair of wrestlers, and a youth with a strigil looped round his wrist. Some of the trainers are wreathed and all carry staffs.

Lower frieze: (A) Eos pursuing Tithonos, who runs full speed to the right (his left foot was

1. Cf. p. 99, note 3.
2. Beazley, *V.A.,* p. 160, and *Att. V.,* p. 408.
3. *Annali,* LIII (1881), pls. F, G.

1. For a list of calyx kraters with two friezes cf. Jacobsthal, *Met. Mus. Studies,* V (1934), pp. 136 ff.

glazed over by mistake). On one side is his father—a bearded man holding a staff; on the other a young friend who flees in terror.[2] Eos wears a dotted chiton and a himation; the men have himatia.

(B) A youth carrying two lances is pursuing a woman who runs full speed to the left. Another woman flees to the right, where a youth is quietly watching the scene, leaning on a stick. The pursuing youth has a chlamys, and a petasos hanging down his back. The women wear chitons and himatia, the second youth a himation; the himatia are pulled up to cover the mouths of the figures.

The scenes are by the Painter of the Louvre Centauromachy,[3] so called after his column krater in Paris.[4] He used chiefly the larger vases—kraters and amphorae—and youths and satyrs were his favorite themes. Ours is a spirited work, rapidly executed. Athletes in similar stances appear on some of his other vases. We may note as characteristic renderings the short neck, the half-open mouth (often rendered by a rather thick brown line), the looped ankle, the long relief lines for the drapery.

About 440 B.C.

ALMOST no relief contour. Thinned glaze for anatomical markings, mouth lines, dots of Eos' chiton, parts of hair, most irises, folds of chitons in pursuit B, some zigzag lines of mantles. Traces of preliminary-sketch lines.

On lower degree of mouth, palmettes and lotos flowers; between the two friezes, reserved band bounded by relief lines; below lower panels, double, interlocking meanders in groups of three (once two) alternating with dotted saltire squares. On inside of body, reserved band. Some remains of red ocher application.

Body broken in a number of pieces; put together with insignificant restorations; foot restored. Vase was also broken in antiquity, for there are ancient rivet holes (now filled up).

Height (as restored): 14 1/16 in. (35.7 cm.).
Width with handles: 12 5/16 in. (31.3 cm.).
Diameter of mouth: 13 15/16 in. (35.4 cm.).

Acc. no. 06.1021.173. Purchased in 1906, Rogers Fund. Described by Sambon, *Coll. Canessa,* p. 28, no. 91, pl. IX; Petersen, *Röm. Mitt.,* VIII (1893), p. 340, no. 30 (there said to be from the Pascale collection at the Curti, near Santa Maria di Capua). Listed as an example of a krater with two friezes by Hartwig, *Röm. Mitt.,* XII (1897), p. 103, no. 16; Jacobsthal, *Met. Mus. Studies,* V (1934), pp. 121, 137, no. 6. Scene of wrestlers reproduced by Alexander, *Athletics* (1933 ed.), p. 23, no. 1 (there called boxers sparring). Attributed to the Painter of the Louvre Centauromachy by Beazley, *V.A.,* p. 160, and *Att. V.,* p. 406, no. 14. Attribution listed in Hoppin, *R.-f.,* II, p. 157, no. 7. Subject referred to by Beazley, *V. Pol.,* p. 60, note 4.

NEKYIA PAINTER

135 CALYX KRATER

The Lower World (Nekyia); Punishment of Tityos; Zeus and Giant

Plates 135–137,[1] 170

MOUTH and foot in two degrees; ridge between body and foot.

The decoration is divided into two friezes,[2] the upper continuous, the lower in two panels.

Upper frieze: Nekyia.[3] (A) Herakles (HEPAKLES), with Hermes (HEPMES) as escort, visits the Lower World to fetch Kerberos and finds Peirithous (ΠEPIΘOS[4]) and Theseus (ΘESEVS) condemned to punishment for their daring attempt to carry off Persephone. Each of

2. On Kephalos and Tithonos see p. 105, note 1.
3. Beazley, *V.A.,* p. 158, and *Att. V.,* pp. 405–407, 478.
4. G 367; *Annali,* XXXII (1860), pl. A (in part).

1. The lower bands of ornament on the drawings in pl. 135 are shown as the upper bands on pls. 136 and 137.
2. See p. 167, note 1 (col. 2).
3. The detailed description of the scene by Jacobsthal in his recent publication of it (*Met. Mus. Studies,* V [1934], pp. 123 ff.) enables me to make mine brief.
4. On this spelling cf. Kretschmer, *Vaseninschriften,* pp. 141 f. Perithous is the correct form, the *ei* being merely an Epic lengthening (see Sophokles *O.C.* 1594 and Wilamowitz, *Homer. Untersuchungen,* pp. 324 ff.).

the heroes is seated on a rock, grasping his spear, Theseus' with the butt end down. Behind Peirithous is King Hades (ΛΙΔΕϟ), scepter in hand; and behind Hermes is Meleager (ΜΕLΕΛΡΟϟ) in front view, turning away from the central scene. Herakles wears a chiton and his lion's skin, the tail of which is trailing on the ground; he carries both bow and club; his quiver is hanging by his side (only the cord shows). Hermes wears a chlamys, a winged cap, and winged boots and holds the kerykeion. Theseus has a cuirass over a chiton, a chlamys, high-laced sandals,[5] and a petasos hanging down his back. Peirithous wears chiton, chlamys, petasos, and high-laced sandals. Hades has a chiton ornamented with crosses, a himation, shoes, and a wreath. Meleager wears a himation.

(B) The scene in the Lower World continues with Elpenor (ΕLΓΕΝΟΡ), Ajax (ΛΙΑϟ), and Palamedes (ΤΑLΑΜΕΔΕϟ[6])—three famous heroes who died tragic deaths. Palamedes is drawn partly in front view, leaning on his oar and clutching at a column. All three heroes have mantles and fillets, and Ajax has a staff. To their right is Persephone (ΓΕΡΡΕΦΑΤΤΛ), the queen, seated on a chair, her feet on a footstool, holding her scepter. The columns right and left indicate that she is in her chamber; she wears a chiton, a mantle pulled up over her head, and a diadem.

Between A and B, above each handle, appear groups of figures, unnamed: (1) A youth and a woman are clasping hands in recognition. The youth wears a himation and a wreath; the woman he greets has a chiton, a himation, a sakkos, and the chinband used for the dead.[7] As Jacobsthal suggests,[8] she has evidently just arrived in the underworld and brings with her the alabastron placed in her grave; the husband or son who died before her bids her welcome. Whether the figure turning its back on them (shown at extreme right of upper register in pl. 135) belongs to this group or is to be connected with Meleager, whom it confronts, is not clear. Its position above the handle and the fact that there is no inscription may indicate that this is not one of the heroes but a nameless "soul" wandering about in the underworld; also perhaps the fact that the figure is completely wrapped in a mantle which is pulled up over the head to form a hood, with a wreath placed over it.

(2) A bearded man, wearing a mantle and a fillet and leaning on a stick, extends one hand to a youth wrapped in a mantle; between them on the ground are branches with berries on which a fillet has been laid; the youth is about to put another one on the pile; a third is wound round his head. Jacobsthal, doubtless rightly, refers to the passage in the *Ekklesiazusai* describing a funeral bier:

"Then strew the couch with dittany, and set
Four well-crushed branches of the vine beneath;
Bind on the fillets; set the oil beside;
And at the entrance set the water-crock."[9]

In that case the scene must be conceived as separate from the rest and taking place in the Upper World, for funeral rites are practiced on earth, not in Hades.[10]

Though not executed with great finish, the figures are well characterized and gain in interest thereby—Herakles, the evident newcomer, proceeding slowly; Theseus and Peirithous, heroes of distinction, welcoming the visitor; King Hades watchful; Hermes detached; Persephone safe in her chamber; Meleager and Palamedes brooding over their wrongs; Elpenor[11] and Ajax, quiet, lonely figures; and the nameless souls, placed

5. See p. 99, note 3.

6. ⊤ for Γ either by mistake or intentionally to suggest that Palamedes' wisdom brought him sorrow.

7. Wolters, *Ath. Mitt.*, XXI (1896), p. 367.

8. *Op. cit.*, p. 130.

9. Lines 1030–1033 (tr. Rogers).

10. Cf. Friedländer, *Arch. Anz.*, 1935, col. 22.

11. Elpenor is here conceived as a tranquil, bearded figure, very different from the young Elpenor of the Nekyia by the Lykaon Painter (see p. 164, note 5).

among the heroes in subsidiary positions—just as Bacchylides[12] and Homer[13] describe them. Perhaps the most extraordinary achievement is the feeling of mystery in the scene, as if the figures were indeed ghosts in another world passing noiselessly to and fro.

The scene is the most complete fifth-century representation of the story of Peirithous and Theseus in Hades,[14] a subject which became popular on South Italian vases.[15] All the heroes depicted on our vase—except Herakles—formed part of Polygnotos' famous picture of the Nekyia in the Lesche at Delphi, described in detail by Pausanias.[16] But the two renderings differ so greatly that they must be based on different traditions. In our scene it is not Odysseus, as in Polygnotos' picture, but Herakles who is visiting Hades. Theseus and Peirithous are sitting not on chairs but on rocks;[17] Theseus is not grasping two swords; Elpenor is not wearing a seaman's cloak (φορμός); Ajax and Palamedes are not playing dice; Palamedes is not beardless; and so on. The fact that Meleager is placed close to Herakles and Hermes suggests that, as Apollodoros describes,[18] Herakles has just passed Meleager on his way to Theseus and Peirithous.[19] The three heroes in B are all associated with Odysseus and are perhaps grouped together for that reason.[20] Strictly speaking, they postdate Herakles' visit, so perhaps they are intended to form a separate scene.

Lower frieze: (A) The punishment of Tityos for attempting to violate Leto. Tityos (TITVOS) is falling backward, struck by Apollo's arrow; Apollo (ΛΓΟLLON) is aiming another arrow at him, Artemis (ΛPTEMIS) a spear; their mother, Leto (LETO), stretches out both arms in terror. Artemis wears a chiton, a belted himation, shoes, and a sakkos; Apollo has a short, belted chiton, a laurel wreath, and a quiver by his side; Leto wears a peplos with overfold and a broad fillet; Tityos has a mantle hanging down his back and a fillet.

(B) The punishment of a giant. Zeus is hurling his thunderbolt at a giant, and flames are seen leaping from it and all round his victim. Hermes is aiming a stone. The giant, drawn in back view, has also grasped a stone in a vain attempt to defend himself. Hermes wears a girded chiton, a chlamys, high-laced sandals, and a petasos; Zeus an embroidered chiton and a himation; the giant a girded chiton and a mantle held shield-fashion.

The names are not here given, but the scene is evidently again one of punishment and as such appropriate on this vase with its theme of retribution. According to one version of the myth Tityos was destroyed not by Apollo but by

12. V. 63 ff.

13. *Odyssey* XI. 36 ff.

14. The two other fifth-century representations of the myth on a lekythos in Berlin by the Alkimachos Painter (Beazley, *V.A.*, p. 137, fig. 85) and on a kylix in Boston (Hoppin, *R.-f.*, II, p. 477) are only excerpts (cf. Jacobsthal, *op. cit.*, p. 124). On the question of literary sources cf. Weizsäcker in Roscher's *Lexikon, s.v.* Peirithoos, cols. 1758 f., and below, note 18.

15. Cf. Weizsäcker in Roscher's *Lexikon, s.v.* Peirithoos, cols. 1786 ff.; Petersen, *Arch. Ztg.*, XXXV (1877), pp. 119 ff.

16. X.28–31.

17. For this version see Robert, *Gr. Heldensage*, p. 704.

18. *Bibliotheca* II.5.12. "The meeting of Herakles with Meleager was described not only in Bacchylides V (476 B.C.) but also by Pindar (Frag. 249 a [Schroeder]; probably from the dithyramb *Kerberos*, which was written after 470 B.C.; see Wilamowitz, *Pindaros*, pp. 341, 314, note 1) and was possibly alluded to in Hesiod's *Eoiai* (see Wilamowitz, *Berl. Klassikertexte*, V, part 1, p. 27). It was suggested by Maurice Croiset (*Mélanges Henri Weil*, pp. 73 ff.) that the source of the story was the *Minyas*. In the *Minyas*, however, as in the *Eoiai*, Meleager was killed by Apollo, whereas in Bacchylides he dies by the burning of Althaia's brand. The story of the brand is alluded to by Phrynichos (*Pleuroniai*, Frag. 6) and by Aischylos (*Choephoroi* 604 ff.). It was evidently the version popular in Athens and so is the one most likely to have been in the mind of an Attic vase painter. Friedländer (*op. cit.*, cols. 27 f.) suggested some epic source other than the *Minyas;* Robert, to whom our vase was unknown, the *Kerberos* of Stesichoros (*Gr. Heldensage*, p. 487). Robert's suggestion is attractive; but for our vase a source within the Attic sphere of influence seems more likely, since Theseus' rescue from the Lower World (an Attic modification of the earlier story; Robert, *op. cit.*, p. 704) is certainly implied" (M. J. Milne).

19. As suggested by Friedländer, *op. cit.*, cols. 23 ff.

20. *Ibid.*, cols. 29 ff. Friedländer ingeniously suggests as a source the Nekyia of the *Nostoi*.

Zeus, with a flash of lightning, and it is conceivable that both forms of the story are given on our vase. In Polygnotos' picture of the Nekyia at Delphi Tityos was also included, but as actually in the Lower World, "a dim and mangled spectre."

The scenes of the lower frieze, with their violent action, are in marked contrast to those of the upper one, with its stately row of heroes. Remarkable renderings are Tityos falling backward and the giant represented in back view.

Only one other work has so far been identified by Beazley as being by the same hand as this vase—a calyx krater in Vienna[21] with a fight between centaurs and Lapiths in the upper frieze, and in the lower a libation scene and Poseidon pursuing a nymph. The style on the two vases is remarkably alike—sketchy, with much poor drawing, but extraordinarily vivid. Of individual renderings we may note the obliquely set eyes and mouth, the short upper lip, the mottled hair and beards, the thin, staccato lines for the drapery. The same headbands, wreaths, and borders occur on both vases, and some of the figures are remarkably similar in attitude, for instance the Vienna Poseidon and our Zeus, and the Vienna nymph and our Leto. The artist of these two vases was not a careful artist, but he stands out from the rank and file as a highly individual personality.

About 450–440 B.C.

RELIEF contour for profiles of faces (except in B of lower frieze); spears and staffs of scepters; Hermes' kerykeion and winged cap (in upper tier); Peirithous' hat; head of Herakles' lion's skin and parts of its tail; also for Herakles' left foot, back line of his left leg, and parts of his bow; the fingers of Meleager's left hand; left foot of figure facing him; sakkos of woman shaking hands; chair and footstool of Persephone and portion of her mantle which is pulled over head; sakkos of Artemis and her back neck-line; Apollo's bow and wreath; arrows; parts of Leto's hands and right arm of Tityos. Red for inscriptions, rocks, sashes, chin strap, some fillets, pile of branches, lightning. Thinned glaze for anatomical markings, occasionally for parts of hair, dots, and lacings of shoes; also for some folds. Hades' wreath is incised in black glaze; lion's skin spots incised. Extensive traces of a preliminary sketch.

On lower degree of mouth, slanting palmettes; below upper frieze, continuous band of double, interlocking meanders in groups of three (once four and once one) alternating with dotted saltire squares. Strip of same decoration below each lower panel.

Graffito on foot (see p. 224, fig. 34).

Not broken, but surface worn in places. Remains here and there of red ocher application.

Height: 15⅝ in. (39.7 cm.).

Width with handles: 14 1/16 in. (35.7 cm.).

Diameter of mouth: 16¾ in. (42.5 cm.).

Acc. no. 08.258.21. Purchased in 1908, Rogers Fund. Mentioned in M.M.A. *Bulletin,* IV (1909), pp. 44, 103, and *Handbook* (1930 ed.), p. 138. Published by Jacobsthal, *Met. Mus. Studies,* V (1934), pp. 117 ff., figs. 6–10; Friedländer, *Arch. Anz.,* 1935, cols. 20 ff., figs. 1–4. Referred to by Beazley, *J.H.S.,* XXXIV (1914), p. 209, note 30, and *V.A.,* p. 175. Illustrated in Richter-Milne, *Shapes and Names,* figs. 57, 58. Ornament referred to by Jacobsthal, *Ornamente,* p. 127, note 234. Attitude of Tityos referred to by Richter, *Sculpture and Sculptors*[2], p. 69, fig. 130; G. Schneider, *Bulletin van de Vereenigung tot Bevordering der Kennis van de Antieke Beschaving,* X (1935), pp. 17 f.

ATHANASIA PAINTER

136 FRAGMENTS OF A BELL KRATER

Tydeus and Melanippos

Plates 138, 145

(A) Enough is left of the scene to indicate that it consisted of three figures and represented the story of Tydeus and Melanippos. Tydeus is seated on a rock, leaning his head on one hand; he is suffering from a wound in his left leg (there is a bandage at the knee) inflicted on him by

21. No. 1026; Laborde, *Vases grecs,* I, pls. XXV, XXVI; *Arch. Ztg.,* XLI (1883), pl. 18; Roscher's *Lexikon, s.v.* Peirithoos, col. 1771 (upper frieze only); von Lücken, *Gr. Vase Paintings,* pls. 111, 112; Schrader, *Pheidias,* fig. 148 (detail); Jacobsthal, *op. cit.,* figs. 14, 15.

Melanippos. At his feet is the head of the dead Melanippos, sent him by Amphiaraos. Approaching him is a young woman (inscribed ΑΘΑΝΑ-ΣΙΑ, "Immortality"). She has been brought by Athena ([Αθε]ΝΑΙΑ) to heal Tydeus and make him immortal, but at the sight before her she raises one hand in surprise. Athena[1] is grasping Athanasia by the wrist to pull her away, for the goddess too is struck with horror. Between Athanasia and Tydeus flutters a bird—a cock or perhaps an owl symbolizing Athena, though the goddess herself is present.[2] Behind Tydeus is a tree, indicating that the scene is out of doors. Of Athena there remain parts of the helmet, hair (with ends done up in a bag), aegis, belted peplos, left arm, and right arm with hand in front view holding a spear. Tydeus wears a chiton, and a himation tied round the waist; by his side hangs a sword. Athanasia wears a chiton, a himation, a necklace with pendants, and a bracelet.

(B) Five fragments, including parts of a satyr (at extreme left of scene), meander ornament, and a piece of the mouth with egg and leaf pattern.

Ours is the only known vase painting of the terrible end of Melanippos.[3] (It is characteristic that the gruesome part of the legend—the sucking of Melanippos' brain by Tydeus, which disgusted Athena and lost Tydeus his immortality—is not here depicted.) A few engraved gems with a warrior holding the head of an enemy have been tentatively interpreted as Tydeus and Melanippos.[4]

1. The position of Athena is indicated by the reserved line on the back of the fragment, which must be at the same level as that on the back of the fragment with Athanasia, as both lines formed part of a reserved band round the interior of the vase.

2. Cf. Nilsson, *Minoan-Mycenaean Religion,* pp. 421 ff. Beazley suggests as another possibility that the owl is guiding the party and refers to *Hom. Hymn to Demeter* 44–46; cf. also his remarks in *J.H.S.*, XLVII (1927), p. 232.

3. Cf. Schmidt in Roscher's *Lexikon, s.v.* Tydeus, col. 1403.

4. Stoll in Roscher's *Lexikon, s.v.* Melanippos, col. 2579.

No other works by the Athanasia Painter have so far been identified.

About 440–430 B.C.

RELIEF contour only here and there (for fingers and calf of Tydeus, his scabbard, and part of rock). Red for inscriptions. Thinned glaze for some anatomical markings, zigzag lines of drapery, ornaments on Athena's hair bag, bracelet and parts of necklace of Athanasia; as a wash or in streaks for parts of rock, feathers of bird, and as shading for farther planes of Athena's hand. White (with lines in thinned glaze) for pendants of Athanasia's necklace and for Tydeus' bandage. Extensive traces of preliminary sketch.

Circumference of A (as reconstructed): 16¼ in. (41.4 cm.).

Height of A: 9¼ in. (23.5 cm.).

Height of fragment with satyr: 5 5/16 in. (13.5 cm.).

Acc. no. 12.229.14. Purchased in 1912, Rogers Fund. Mentioned in M.M.A. *Bulletin,* VIII (1913), pp. 157 f. Referred to by Beazley, *V.A.*, p. 175.

MARLAY PAINTER

137 COLUMN KRATER

Horsemen; Youths

Plates 139, 170

UPPER side of mouth strongly convex; foot in two degrees; ridge between body and foot.

On body: (A) Two youths on horseback. One holds the reins in his right hand and turns round to speak to his companion; the latter grasps the reins in his left hand and two spears in his right. Each wears a chlamys, high-laced sandals,[1] and a wreath; and one has a petasos hanging down his back by a cord. The borders are painted over the tail of the back horse and the hoofs of the front one.

(B) Three youths, one of them holding a cup (skyphos), are on their way home from a banquet.

On side of mouth: (A) A boar facing a lion, once repeated, in black glaze without incisions (see pl. 170).

1. See p. 99, note 3.

(B) Only a boar and the tail of a lion are preserved.

The spirited riders, sketchily drawn, remind us of the Parthenon frieze, by which they may well have been inspired. The scenes are by the Marlay Painter,[2] so called after a calyx krater formerly in the Marlay collection, now in Cambridge.[3] He was a minor artist who painted a number of attractive but generally rather carelessly executed scenes on kraters and kylikes. Our riders strikingly resemble the horseman on the Cambridge vase; note the similar folds of the chlamys with the same turned-up corner at the back, the hand holding the reins hidden by the mantle; the similar features, wavy hair, sandals, and markings on the horse. Another krater by this painter, in Berlin,[4] with the rising Persephone, also has confronted animals (bulls and lions), there in red-figure.

About 430 B.C.

RELIEF contour in A for profiles of faces and part of left foreleg of front horse; none in B. Red on white for cord of petasos, wreaths (only slight traces of colors preserved); red without white for reins, except parts passing over black, which are red on white. Thinned glaze for parts of hair, some anatomical markings on youths and horses (as well as nostril and hair of mane), lacings of sandals, some folds; as a wash on central part of petasos. In B most lines have turned brown, perhaps because the glaze was applied too thin. Traces of preliminary sketch.

On neck above A, inverted lotos buds and dots. Scenes framed above by tongue pattern, on sides with ivy wreath, below by two red lines encircling vase. Red lines also on inside and outside edges of rim, including handles.

Largish piece of neck and mouth (B) restored; vase chipped in places. Some remnants of red ocher application, especially on side of mouth.

Height: 15 in. (38.1 cm.).
Width with handles: 14⅛ in. (35.8 cm.).
Diameter of mouth: 12 in. (30.5 cm.).

2. Beazley, *Att. V.*, pp. 413 f.
3. Lamb, *C.V.: Cambridge*, 1, III, I, pl. XXXVII, 2.
4. No. 3275; *Röm. Mitt.*, XII (1897), pls. IV, V.

Acc. no. 07.286.65. Purchased in 1907, Rogers Fund. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 154. Attributed to the Marlay Painter by Beazley, *Att. V.*, p. 413, no. 6. Illustrated in Richter-Milne, *Shapes and Names*, fig. 48.

ORPHEUS PAINTER

138 HYDRIA

Women, Youths, and Eros

Plates 140, 141,[1] 172

MOUTH in two degrees; ogee foot; two tooled lines between body and foot.

The scene, which almost encircles the vase, is effectively composed in four groups. Left to right: A youth (pl. 141) has presented a perfume vase (plemochoe?[2]) to a girl, and she holds it out admiringly; by his side is a chair with a cushion on it. A woman (pl. 140) sits and spins with distaff and spindle, the latter swinging to and fro while she twirls the thread; in front of her is a woman holding a chest and a wool basket. Eros, one hand on his hip, is offering a pair of shoes with pointed toes—the latest fashion—to a woman seated in a chair; she turns to a youth who puts his hand on her shoulder. A woman (pl. 141) is holding out a chest to a companion (partly hidden by the handle). The men wear himatia, the women chitons (one a peplos with belted overfold), himatia, and various headdresses (a sakkos, and fillets[3] with leaves); two have disk earrings. Eros has a fillet. On the wall hang a sakkos, a garland, a string of pomegranates, a mirror, and a fillet. In the field, three times, KALOΣ.

This is a work by the Orpheus Painter,[4] named after the famous krater with Orpheus in Berlin.[5]

1. In the drawing for pl. 140 one unit has been added to the upper border. In the drawings for pls. 140 and 141 the units of the lower border have been spread.
2. Cf. Richter-Milne, *Shapes and Names*, pp. 21 f.
3. For the band worn at the back of the head by the woman to whom the shoes are being offered see p. 202, note 5.
4. Beazley, *Att. V.*, p. 419.
5. Furtwängler-Reichhold, III, p. 109; Furtwängler, *Kleine Schriften*, II, p. 522.

Only a few vases have so far been attributed to him. Our hydria resembles the Berlin krater in the renderings of the eye (with iris sometimes indicated by a downward-curving line), the nostril, the mouth (with a fossette at the corner), the ankle (drawn as a short loop). The two side groups on our hydria are similar to the scene at the back of the krater in Berlin.

As it was customary in ancient Greece to give new shoes to a bride,[6] the shoes presented by Eros may be wedding gifts. In that case the woman to whom the shoes are offered must be the bride, the young man with her the bridegroom, the others friends bringing presents and ministering to her wants.

Shoes with turned-up toes[7] similar to those held by Eros are worn by women in indoor scenes on contemporary vases; for instance on an epinetron and an oinochoe in Athens.[8] They are perhaps a new type of shoe introduced at this period, for they do not occur on earlier monuments. There are so many names of shoes mentioned in ancient literature which we cannot now identify that it is idle to speculate which one applies to this particular variety. One cannot help thinking, however, of the περιβαρίδες mentioned in Aristophanes' *Lysistrate*[9] (produced in 411 B.C.), along with diaphanous robes, paints, and perfumes, as bewitching things by which women can charm men. But the peribarides are merely one possibility out of several.[10]

About 430 B.C.

RELIEF contour for faces and here and there elsewhere. Red on white (only slight traces of actual colors preserved) for wool on distaff, thread hanging from distaff, and spindle. Many lines intended for black have fired brown (the glaze having evidently been applied too thin); it is therefore sometimes difficult to distinguish between intentional and accidental brown. Thinned glaze for some anatomical markings, whiskers of youths, dots on wings, grain of wood of chests and chair, border on plemochoe, some markings on sakkos and wool basket. Extensive traces of preliminary sketch.

Above scene, slanting double palmettes; below, double, interlocking meanders, alternating on side A with dotted, checkered squares. Below handle, palmette and scrolls. On outer side of mouth, egg pattern; upper side of mouth reserved. Inside of neck black.

Unbroken. Upper side of mouth discolored. On front of body, dent caused by contact with another vase. Glaze thinly applied in places.

Height: 16¾ in. (42.5 cm.).

Width with handles: 15 7/16 in. (39.2 cm.).

Width without handles: 12 3/16 in. (31 cm.).

Acc. no. 17.230.15. Purchased in 1917. Formerly in the Hope collection. The vase has been known a long time, having been published by Tischbein, *Vases antiques* (1809), IV, pl. 1. Listed in Hope Sale Catalogue, p. 13, no. 61; Tillyard, *Hope Vases,* p. 63, no. 112, pl. 17. Mentioned in M.M.A. *Bulletin,* XV (1920), p. 108, *Fiftieth Anniversary Exhibition,* p. 2, and *Handbook* (1930 ed.), p. 157. Attributed to the Orpheus Painter by Beazley, *Att. V.,* p. 419, no. 4. Illustrated in Richter-Milne, *Shapes and Names,* fig. 85.

6. Cf. Hesychius, *νυμφίδες· ὑποδήματα γυναικεῖα νυμφικά*; also our no. 160; Zahn, *Antike,* I (1925), p. 81; Hahland, *Vasen um Meidias,* p. 13, pl. 4; Samter, *Geburt, Hochzeit, und Tod,* p. 196, pl. II.

7. The type is not illustrated in Erbacher's *Gr. Schuhwerk.*

8. Cf. Pfuhl, *Malerei,* III, fig. 561, and *Ath. Mitt.,* LIV (1929), p. 167, fig. 1. Both by the Eretria Painter, about 430 B.C. Beazley adds the Apulian lekythos F 311 in the British Museum.

9. Lines 45, 47, 53. Peribarides are also mentioned in the lexicons of Hesychios, Photios, Suidas as "a woman's shoe" and by Kephisodoros (Frag. 4 [Kock], quoted by Pollux VII. 87, cf. also 92) as a shoe worn by servant girls. They were therefore identified by Bryant ("Greek Shoes in the Classical Period," *Harvard Studies in Classical Philology,* X [1899], pp. 90, 99) as "cheap shoes or slippers for women." But the context in *Lys.* 45 shows beyond doubt that, at that time at least, peribarides were dainty appurtenances worn by well-to-do Athenian women.

10. We hear of other luxurious women's shoes, for instance the *βαυκίδες* and the *Σικυώνια*, the former at least of this period. And Beazley reminds me of the *ἀκάτια* (from *ἀκάτιον*= boat), presumably so named because they had pointed, turned-up toes (cf. Erbacher, *op. cit.,* p. 1).

C. THE ERETRIA PAINTER AND OTHERS

ERETRIA PAINTER

139 LEKYTHOS

Patroklos, Achilles, and Nereids; Greeks and Amazons; Chariot Scene

Plates 143, 144, 176

UNUSUALLY tall; squat body; low foot in three degrees. For top of vase see below.

The decoration is divided into three zones, the middle (pl. 143) polychrome on a white ground, the top (pl. 143) and bottom (pl. 144) red-figured.

Middle zone: First comes Achilles' hut on the Trojan plain. It is indicated by two columnlike supports, over which a curtain is draped, raised and fastened by two loops. Inside, on a bier, is stretched Patroklos (ΓΑΤΡΟΚΛΟΣ), his body covered with a cloth; beside him Achilles (ΑΧΙΛ-ΛΕΥΣ) is seated on a chair, both hands folded on his lap. He is mourning the death of his best friend, killed by Hektor and despoiled of his armor. Among the countless representations of death and mourning there are few so poignant as this simple picture—Patroklos a still figure with closed eyes, Achilles sitting motionless with head bowed.

"Then terribly did Achilles groan aloud, and his queenly mother heard him as she sat in the depths of the sea."[1] And so from the right we see approaching Thetis, the mother of Achilles, and her Nereid sisters, bringing the armor made by Hephaistos. They are riding across the sea on dolphins, each bearing part of the gift with which Achilles is to avenge the death of his friend. First comes Klymene (ΚΛΥΜΕΝΗ), holding a sheathed sword by the baldric; then Psamathe (ΨΑ-ΜΑΘΗ), her head in three-quarter view, with an Attic helmet; then Thetis ([Θ]ΕΤΙΣ), holding a spear and a shield with a lion as device; behind her two Nereids whose names are lost, with corselet and greave; then come Galateia (ΓΑΛ[ατ]ΕΑ),[2] holding a wreath, Eup(loia) (ΕΥΠ[ ]),[3] with another greave, and finally Kymodoke[4] (Κ[. . . . .]Η). They wear belted chitons with overfolds, himatia (once gaily colored), necklaces, earrings, bracelets; in their hair are fillets, some decorated with leaves, and wreaths.

The figures are beautifully interrelated by the different directions in which their heads are turned, and the motion of the sea is suggested by the wavy outlines of the dolphins. The pieces of armor are those mentioned by Homer as made by Hephaistos for Achilles: "But when he had wrought the shield, great and sturdy, then wrought he for him a corselet brighter than the blaze of fire, and he wrought for him a heavy helmet, fitted to his temples, . . . and . . . greaves of pliant tin."[5] The elaborate decorations of the shield, described at length in the *Iliad*,[6] are naturally not reproduced in the small scale of the picture. The names of the Nereids, except Euploia and Psamathe, are also among the many listed in Homer's account.[7] All the names occur elsewhere for Nereids,[8] except Euploia, which appears here for the first time, though it is particularly appropriate and was used as an epithet of Aphrodite as bestower of a safe sea journey.[9]

In order to appreciate the original effect of the

1. *Iliad* XVIII. 35 f. (tr. Murray). In the *Iliad* version the Nereids do not accompany Thetis when she actually brings Achilles the armor. Perhaps they did in Aischylos' *Nereids*.

2. See p. 73, note 3.

3. Euploia rather than Eupompe, for the angular top of a letter is preserved after the Π.

4. Although only the first and last letters of the name are preserved, the reconstruction Kymodoke is reasonably certain, for the Eretria Painter uses this name on another work, the pyxis E 774 in the British Museum (Furtwängler-Reichhold, I, pl. 57, 3).

5. *Iliad* XVIII. 609–613 (tr. Murray).

6. XVIII. 483–608.

7. *Ibid.*, 39–49.

8. Kretschmer, *Vaseninschriften*, pp. 200 ff., 238; Weizsäcker in Roscher's *Lexikon*, *s.v.* Nereïden, cols. 213 ff.

9. Pausanias I.1.3; *C.I.G.*, III, 4443; Jessen in Pauly-Wissowa, VI, *s.v.* Euploia (1), cols. 1225 f.

picture we must supply in imagination the brilliant colors with which the mantles of the Nereids, for instance, were painted and the gilding which made resplendent the armor, necklaces, bracelets, and parts of the headdresses (now in the dull buff of applied clay).

It used to be thought[10] that Nereids riding on dolphins were first introduced by the sculptor Skopas in the famous group described by Pliny: "Poseidon, Thetis, Achilles, Nereids seated on dolphins, huge fish or sea horses, also Tritons . . . ."[11] The reasons for this theory were that Nereids with armor are common subjects during and after the period of Skopas, for instance on fourth-century South Italian vases;[12] and that the Nereids are there regularly represented on sea animals, whereas earlier they were generally on foot.[13] But single figures of Nereids on dolphins, bearing armor, occasionally appear as early as the first half of the fifth century.[14] And our picture with its continuous composition conclusively proves that the fourth-century vase painters and the great Skopas merely utilized earlier ideas.[15]

Bottom zone: Battle of Greeks and Amazons. There are in all eighteen figures—seven Greeks and eleven Amazons—divided into seven groups placed at different levels on a hilly ground. The contestants are distinguished from one another by their outfits: the Amazons mostly wear Oriental attire with trousers, jackets, shoes, and leather or felt tiaras, and have crescent shields, battle-axes, and bows and arrows, whereas the Greeks are mostly nude and have helmets and round shields. Spears, swords, and stones are used on both sides. Some names are inscribed:[16] first those of Theseus (ΘΗΣΕΥΣ), leader of the Greeks, and Hippolyte (ΙΠΠΟΛΥΤΗ), queen of the Amazons, each engaged in combat with an enemy; then from left to right (some exceedingly faint), . . . ros ([ ]ΡΟΣ), Arete (ΑΡΕΤΗ), Amynomene (ΑΜΥΝΟΜΕΝΗ), Doris (ΔΩΡΙΣ), Eupolis (ΕΥΠΟ[λ]ΙΣ), Echephyle (ΕΧΕΦΥΛΗ), Mimnoia (ΜΙΜΝΟΙΑ), and Alale?[17] (Α[λα]ΛΗ). The names are all known except Echephyle (but Echephylos occurs), Mimnoia,[18] and Alale.

As in the polychrome scene, a number of details are covered with applied clay and were originally gilded[19]—things which would gleam in the light, such as weapons and jewels.

Top zone: The subject is not clear, as only the lower part is preserved. The composition is arranged in three groups. The one to the left consists of a seated woman, frontal, between a standing woman and a standing man. The women wear long chitons and embroidered mantles, the man has an embroidered mantle and is leaning on a staff. Then, at about the center of the vase, there is a four-horse chariot galloping past a tree; inside it is a figure with a long, embroidered garment. The group to the right con-

10. Cf. Weizsäcker in Roscher's *Lexikon, s.v.* Nereïden, col. 225.

11. *N.H.* XXXVI .26.

12. Cf. Heydemann, *Nereiden mit den Waffen des Achilles,* pp. 9 ff., pls. I–V.

13. *Ibid.,* pp. 8 ff.

14. Jacobsthal, *Mel. Reliefs,* pp. 182 ff.

15. Cf. also the marble fountain with Nereids in the Glyptothek, Munich, dated about 400 B.C. (Furtwängler, *Beschreibung,* no. 203), and a vase of about the first quarter of the fourth century recently found at Olynthos (cf. D. M. Robinson, *Olynthus,* V, pp. 109 ff.). On the general subject of Achilles and Thetis cf. Bulas, *Illustrations antiques de l'Iliade* (*Eus Supplementa,* III), pp. 13–18, 55–57, and *Eos,* XXXIV (1932–1933), pp. 244 f.; Johansen, *Iliaden,* pp. 52–72; D. M. Robinson, *loc. cit.,* and *A.J.A.,* XXXVIII (1934), pp. 220 f.

16. On the composite photograph reproduced in pl. 144 the inscriptions have been reinforced. On names of Amazons cf. Klügman, *Amazonen, passim.*

17. There appear to be faint traces of the second letter, Λ or Μ. Alale is Beazley's suggestion: "'Αλαλά is called daughter of Zeus by Pindar, but this is evidently not traditional: 'Αλαλή would be a good name for an Amazon, like 'Αρετή."

18. On the possible explanation of this name as based on the two master words of a line like *Iliad* VIII. 80, Νέστωρ οἷος ἔμιμνε Γερήνιος οὖρος Ἀχαιῶν, cf. Beazley, *A.J.A.,* XXXIX (1935), p. 485.

19. No trace of the gilding actually remains on our vase, but as gilding on applied clay was a current technique at this time and was practiced also by the Eretria Painter (cf. Caskey, *Vase Paintings, Boston,* p. 57) it is more than likely that the objects in applied clay on our vase were originally gilded.

sists of a seated man with a woman on either side. He wears a himation round the lower part of his body and has a staff; one woman has a chiton, the other a chiton, a himation, and a staff.

This is one of the largest squat lekythoi of this period known and one of the few vases (apart from kylikes and white lekythoi with red-figured shoulders[20]) which combine the white-ground and red-figured techniques. The artist of this remarkable work was the Eretria Painter,[21] so called after one of his masterpieces, the epinetron from Eretria in Athens.[22] He was among the best vase painters of his time, distinguished especially for his delicate renderings of women and women's clothes. Better perhaps than any other vase painter he was able to translate into line the style exemplified in sculpture by the Parthenon pediments. By nature he was a miniaturist, with a preference for small vases. That is probably why, when he had the large surface of our tall lekythos to decorate, he divided it into three zones. One of his best works is the squat lekythos with maenads in Berlin.[23]

Distinctive renderings of this artist seen in our pictures are the delicate faces (with the mouth generally indicated by a straight line slanting downward and a fossette at the corner, the lines of the lids often straight, the nostril line regularly omitted, a separate arc for the lobe of the ear) and the amazingly sensitive lines for the draperies (with arcs or short straight lines along the edges). The hands are beautifully drawn in a great variety of poses; in the feet the big toenail is often marked.

The battle of Greeks and Amazons is closely related to a similar scene on a lekythos in Boston[24] with figures in strikingly similar stances and with similar clothes, weapons, inscriptions.[25] The Boston lekythos was at first definitely, then tentatively, attributed to the Eretria Painter by Beazley;[26] its similarity to our lekythos makes the attribution certain now. We may also compare the two Amazons by this painter on a kylix in Naples,[27] and a contemporary work by another artist—the Amazonomachy by Aison in Naples,[28] composed in several zones like ours.

About 420 B.C.

MIDDLE zone: On an ivory white slip, scene is painted in thinned glaze lines with accessory colors and applied clay originally gilded. In hut scene, brownish red remains on couch and chair and a pinkish yellow tone on echinus of each capital; doubtless curtain was a gay color. Himatia of Nereids and fillets of Galateia and Euploia were once colored, but no trace now remains except a pinkish tone (originally red?) on Thetis' mantle. Dolphins were also colored, for on some a tannish tone remains. Shaft of scabbard is brownish red. Applied clay (mostly still adhering) used for some earrings, pendants of necklaces, bracelets, diadems, a fillet, a helmet, a shield, a cuirass, greaves, hilt of sword and finial of its scabbard.

Top and bottom (red-figured) zones: Relief contour except for hair and crests, which are reserved. Thinned glaze for some anatomical markings, occasionally for parts of hair and crests, and as a wash for inside of shields and here and there for ornaments and belts. Applied clay, in part still adhering, for necklaces, bracelets, earrings, rims of shields[29] and devices on them (except laurel wreaths, of which only berries are in applied clay), neck- and cheekpieces of helmets, points and butt ends of spears, one arrowhead, axheads, blades of swords, one sword hilt. Where applied clay has fallen off it has removed

20. For such kylikes cf. those listed by Hartwig, *Meisterschalen,* p. 499, note 1, and by Philippart, *Coupes attiques, passim.*

21. Beazley, *V.A.,* p. 180, *Att. V.,* pp. 429 f., 478, and *V. Pol.,* p. 61, note 4.

22. Ἐφ. Ἀρχ., 1897, pls. 9, 10; Pfuhl, *Malerei,* III, fig. 561.

23. Furtwängler, *Coll. Sabouroff,* I, pl. LV; Pfuhl, *op. cit.,* fig. 560; Beazley, *Att. V.,* p. 429, no. 3.

24. No. 95.48; Caskey, *op. cit.,* pp. 56 f., no. 65.

25. The H for η appears on both lekythoi, whereas in other works by the Eretria Painter the older Attic E is used.

26. Caskey, *op. cit.,* p. 57: "Attributed to the Eretria Painter by Beazley in *Att. V.* He is now not sure if it is from his hand, but it is close to him."

27. *Museo Borbonico,* X, pl. LXIII.

28. *Mon. Linc.,* XXII (1913), pls. LXXXVI, LXXXVII.

29. Homer (*Iliad* XVIII. 479 f.) speaks of a "bright and glittering" rim of a shield.

the red ocher application, which elsewhere is comparatively well preserved. Outlines of hilly ground lightly incised in glaze.

Beneath bottom zone, strip of meanders in groups of three (once two) alternating with checkered squares. Above and below white-ground scene, line in thinned glaze. Beneath handle, remains of palmette and scrolls ornament.

Mouth, neck, shoulder, and handle restored. Body broken in many pieces; put together with minor restorations at junctures.

Height (as restored): 19½ in. (49.5 cm.).
Height as preserved: 11 11/16 in. (29.7 cm.).
Width: 8 1/16 in. (20.5 cm.).

Acc. no. 31.11.13. Purchased in 1931, Rogers Fund. Said to have been found in Athens. Published in M.M.A. *Bulletin,* XXVII (1932), pp. 103 ff., figs. 1–7, and there attributed to the Eretria Painter. Attribution also made independently by Beazley and Caskey. Mentioned in *A.J.A.,* XXXVI (1932), p. 96, figs. 6, 7; M.M.A. *Guide,* I (1936 ed.), p. 33; D. M. Robinson, *A.J.A.,* XXXVIII (1934), p. 221 (for Thetis); Beazley, *A.J.A.,* XXXIX (1935), p. 485 (for inscription); Bulas, *Eos,* XXXIV, p. 243.

140 OINOCHOE

Return of Hephaistos

Plates 142,[1] 177

CONTINUOUS curve from lip to echinus foot; trefoil mouth; handle with central rib.

The return of Hephaistos to Olympos. The procession is led by a satyr, named Komos (ϙϘΟΜΟϚ),[2] vigorously playing the double flute; then comes a satyr boy, holding a thyrsos and leading a donkey on which Dionysos (Δ[ι]Ο-ΝΥϚΟϚ) and Hephaistos (ΕΦΑΙϚΤΟϚ[3]) are seated. Dionysos is leaning forward, holding his kantharos with both hands to prevent its contents from spilling; Hephaistos is gesticulating with one hand and in the other he holds the implements of his craft, the tongs and hammer. Both are evidently drunk. Dionysos wears a short, girded chiton, a mantle, and high boots with furry tops.[4] Hephaistos has the artisan's cap and a short chiton. Both are wreathed with ivy, as are the two satyrs; it is a festive occasion, since it was Dionysos' wine that succeeded in bringing Hephaistos back to Olympos.

The scene is executed with great delicacy and is charmingly lifelike in its characterizations. It is another work by the Eretria Painter.[5] We may compare the Dionysos and satyrs on the lekythos in Berlin.[6]

The story of Hera hurling her son Hephaistos from Olympos because he was crippled, his sending her a golden throne on which she was enchained, and his final return to Olympos after having been made drunk by Dionysos is often represented in Greek art; especially the homecoming, which, with its humorous element, appealed to Athenian vase painters.[7] A comparison between the earlier versions—on the François vase,[8] on the New York krater by Lydos,[9] and on a krater by the Kleophrades Painter[10]—and the dainty scene on this oinochoe shows clearly the complete change in outlook. It is interesting to recall that Pausanias[11] saw a painting of this subject in the temple of Dionysos in Athens.

About 430–420 B.C.

RELIEF contour except for hair and beards, which are reserved. Probably red for reins held by satyr boy and for inscriptions (only discoloration remains). Thinned glaze for anatomical markings (see pl. 142), fur on Dionysos' boots, stripe (μύκλος, μύκλα) on donkey, a few folds.

1. In the drawing in pl. 142 the units of the upper border have been spread slightly. See also p. 179, note 12.
2. Fränkel, *Satyr- und Bakchennamen,* pp. 70 f.
3. On omission of H see Meisterhans, *Grammatik*[3], p. 85.
4. On this type of boot, which is probably of Thracian origin, cf. Fränkel, *op. cit.,* pp. 37 ff.; Erbacher, *Gr. Schuhwerk,* pp. 62 ff. (there identified with the Greek ἐμβάδες or ἐμβάται).
5. Attributed tentatively by Beazley, *V. Pol.,* p. 61, note 4; my definite attribution now accepted by him.
6. No. 2471; Furtwängler, *Coll. Sabouroff,* I, pl. LV; Pfuhl, *Malerei,* III, fig. 560; Hahland, *Vasen um Meidias,* pl. 21 a, b (details).
7. Rapp in Roscher's *Lexikon, s.v.* Hephaistos, cols. 2055 ff.; Malten in Pauly-Wissowa, VIII, *s.v.* Hephaistos, cols. 345 f.
8. Furtwängler-Reichhold, I, pls. 11, 12.
9. Richter, *Met. Mus. Studies,* IV (1933), pp. 169 ff.
10. Richter, *A.J.A.,* XL (1936), pp. 100 ff., figs. 1–3.
11. I.20.3.

Broken in many pieces; put together with considerable restoration (most of back of vase and a few pieces in scene [indicated in pl. 142 by dots]); several pieces on bottom of foot are also missing; surface has suffered much.

Height (as restored): 8¾ in. (22.2 cm.).

Width with handle: 7⅝ in. (19.4 cm.).

Acc. no. 08.258.22. Purchased in 1908, Rogers Fund. Mentioned in M.M.A. *Bulletin,* IV (1909), pp. 44, 104 f., fig. 8, and *Handbook* (1930 ed.), p. 158, fig. 109. Published by Hauser in Furtwängler-Reichhold, II, pp. 326 f., pl. 120, 1.[12] Referred to by Pfuhl, *Malerei,* II, pp. 510 f., §549, p. 572, §616, III, fig. 566; Beazley, *V.A.*, p. 178; Schefold, *Ath. Mitt.*, LIX (1934), p. 141. Attributed tentatively to the Eretria Painter by Beazley, *V. Pol.*, p. 61, note 4; to the painter of the Tragodia oinochoe in Oxford by Buschor in Furtwängler-Reichhold, III, p. 315.

141 LEKYTHOS

Woman Dressing

Plates 142, 176

SQUAT body; foot in two degrees.

A nude woman is taking a chiton off a chair to slip it over her head. The chair has an embroidered cushion on it and a footstool beneath it. On the floor is a perfume vase (plemochoe?[1]), for perfume was an important adjunct to a Greek woman's toilet. The woman has a necklace, a broad fillet wound twice round her head,[2] and a thigh band with pendant.

Athenian women wore such leg bands perhaps as amulets.[3] They show of course only when the wearers are represented nude, that is, on hetairai, dancers, bathers.[4]

The figure is exquisitely drawn in a miniature style. In spite of the economy of line the action is convincingly rendered, and the delicate curving strokes well convey the thin material of the chiton. It is a work by the Eretria Painter, not so ambitious as nos. 139, 140, but still a masterpiece in its simplicity. It gives us the only nude woman by this artist so far known. A similar fillet appears on the woman putting flowers into a tall bowl (lebes gamikos) on the epinetron in Athens.[5] A chair with identical markings and similar curves for the back is on the pyxis in the British Museum.[6] The single line for the necklace is a frequent rendering in this painter's works.

About 430–420 B.C.

RELIEF contour except for hair, which is reserved. Thinned glaze for two lines on body and patterns on cushion (in part).

At base of neck, strip of enclosed palmettes; below design, band of eggs and dots. Upper side of mouth black.

Neck, handle, and several pieces of foot, which had been broken off, repaired. Chip at back of woman's left foot and a few scratches and chips elsewhere. Otherwise in excellent preservation.

Height: 3 9/16 in. (9 cm.).

Width: 2 13/16 in. (7.1 cm.).

Acc. no. 30.11.8. Purchased in 1930, Fletcher Fund. Formerly in the Peytel collection. Described in the M.M.A. *Bulletin,* XXV (1930), pp. 280 f., fig. 2. Mentioned in M.M.A. *Guide* (1936 ed.), I, p. 33. Attributed to the Eretria Painter by Beazley, *V. Pol.*, p. 61, note 4. Illustrated in Richter-Milne, *Shapes and Names,* fig. 100.

KODROS PAINTER

142 FRAGMENT OF A KYLIX

Youths

Plate 145

The upper parts of two youths are preserved, and two phialae in the hand of a third person. The youths are evidently departing, and a libation is to be poured in their behalf. One holds a spear and has his sword hanging from his right

12. The drawing on pl. 142 differs in several details from that by Reichhold. The inscriptions, which are very faint, were discovered by Mr. Hall in 1935.

1. Cf. Richter-Milne, *Shapes and Names,* pp. 21 f.

2. Approximating that described on p. 202.

3. Wolters, *Archiv für Religionswissenschaft,* VIII (1905), Beiheft, pp. 1 ff.

4. Cf. the list of such figures given by Buschor in Furtwängler-Reichhold, III, p. 253, to which add that on Louvre G 550.

5. Ἐφ. Ἀρχ., 1897, pls. 9, 10; Pfuhl, *Malerei,* III, fig. 561; Beazley-Ashmole, *Gr. Sculpture and Painting,* fig. 108 (detail).

6. E 774; Furtwängler-Reichhold, I, pl. 57, 3.

shoulder; his chlamys is hung over his arm. The other wears chlamys and petasos and also is girded with a sword.

These delicately drawn figures are the work of the Kodros Painter,[1] the distinguished artist named after a cup with Kodros in Bologna.[2] His extant works consist entirely of kylikes drawn in a finished style reflecting the Pheidian idealism. His favorite subjects are athletes and heroes performing deeds of prowess. Our figures are markedly like those on the kylix in Berlin[3] with Aigeus and Themis. Note as characteristic renderings the two short lines for the nostril; the eye with its faraway look; the two transverse lines in the ear; the little lines at the bends of arm and wrist; the thinned glaze lines alongside black ones for the anatomical markings; the wavy lines for the zigzag edges of mantles.

About 425 B.C.

RELIEF contour except for hair, which is reserved. Thinned glaze for parts of hair, pubes, some anatomical markings, mostly alongside black lines.

Rim of cup reserved, with brown line round edge.

Fragment in two pieces, joined.

Height: 2¼ in. (5.7 cm.).

Width: 4¾ in. (12.1 cm.).

Acc. no. 19.192.46. Purchased in 1919, Rogers Fund. Mentioned in M.M.A. *Bulletin,* XVI (1921), p. 14. Attributed to the Kodros Painter by Beazley, *Att. V.,* p. 426, no. 10.

KALLIOPE PAINTER

143 FRAGMENT OF A KYLIX

Apollo and Kalliope

Plate 145

Interior: A considerable portion is preserved. Apollo (ΑΓΟΛΛΟΝ) is sitting on a chair (klismos), holding a laurel branch and a phiale. Before him stands the Muse Kalliope ([Κ]ΑΛΛΙΟ-[πε]), also holding a phiale. She wears a peplos with overfold and a fillet wound three times round her head. Apollo has a himation round the lower part of his body and a laurel wreath in his hair.

Exterior: Only small portions of three draped women and of the palmette pattern under one handle are preserved.

The pictures are by the Kalliope Painter,[1] so called after the Muse on this fragment and on the cup in the Victoria and Albert Museum.[2] His paintings consist mostly of youths and girls in statuesque poses, confronting each other and holding objects. Ours is a particularly careful example. Characteristic renderings are the short mouth line slanting upward (Apollo) or downward (Kalliope); the absence of the nostril line; the long, straight forehead-nose line; the relief line for the contour of the skull; the almost straight lines for the serratus magnus.

About 430 B.C.

RELIEF contour, including hair, which is also reserved. Red for inscriptions (only discoloration of surface now remains). Thinned glaze for anatomical markings, parts of hair, grain of wood in chair, webbing along chair rail. Traces of preliminary sketch.

Round the int. scene, band of double, interlocking meanders alternating with crossed squares. Below ext. scene, reserved band.

Fragment in two pieces, joined. Surface well preserved.

Height: 4¼ in. (10.8 cm.).

Width: 3¾ in. (9.5 cm.).

Acc. no. 12.229.12. Purchased in 1912, Rogers Fund. Said to be from Orvieto. Mentioned in M.M.A. *Bulletin,* VIII (1913), p. 157, fig. 9. Grouped with other works of the same painter by Beazley in *V.A.,* p. 180, fig. 112; attributed by him to the Kalliope Painter in *Att. V.,* p. 427, no. 4. First attribution listed by Hoppin, *R.-f.,* II, p. 128, no. 3.

1. Beazley, *Att. V.,* pp. 425 f., and *Campana Frag.,* p. 23, under pls. 15, 24, etc. Beazley now adds Tübingen E 142. The artist was formerly called the Painter of the Themis Cup in Berlin (cf. Hoppin, *R.-f.,* I, p. 16, note 1).

2. P. U. 273; Pfuhl, *Malerei,* III, fig. 563; Graef, *Jahrbuch,* XIII (1898), pp. 70–72, pl. 4; Laurinsich, *C.V.: Bologna,* 1, III, I *c,* pls. 19–22 (repainted).

3. No. 2538; Furtwängler-Reichhold, III, pl. 140.

1. Beazley, *V.A.,* p. 180, and *Att. V.,* pp. 427 f.

2. No. 666.64.

WASHING PAINTER

144 LEBES GAMIKOS[1]

Preparations for the Wedding; Women

Plates 147, 174

MOUTH in several degrees.

On bowl: (A) In the center the bride is seated on a chair (klismos), playing the harp. Her thoughts are of love and as she looks up she sees a little Eros flying toward her, a round fruit[2] in each hand. Her expression is one of wonder and reverence. In the meantime her friends are approaching with round wicker baskets and a chest filled with finery for the wedding. One woman[3] holds out a hand to support Eros. Another is about to tie a fillet round the bride's head. A third holds two torches, one lighted, for it is already dark; beside her is a cushioned chair, behind her a chest. The women wear fillets, some with tasseled ends, and belted chitons with overfolds, except one, who has a sakkos and two black-bordered peploi (cf. no. 130). The bride and the woman supporting the Eros have black-bordered mantles, one decorated with little crosses; and the bride has a necklace.

(B) Three women, wearing chitons, black-bordered himatia, earrings, and headdresses (two have sakkoi, one a fillet) are standing quietly, one holding a broad fillet, another a wool basket. On the wall hangs a sakkos.

Under the handles are winged female figures flying to the scene with their offerings—a narrow fillet, a broad fillet, and an alabastron. They wear sakkoi and chitons with overfolds.

On the tall foot of the vase are four women. Three wear chitons and himatia, one a peplos, two sakkoi, and all have earrings; one holds an alabastron, another a round wicker basket, a third a broad fillet. On the wall hangs a sakkos; on the floor is a wool basket.

Perhaps all the women in the subsidiary scenes are connected with the chief picture as taking part in the preparations for the wedding.

The harp occurs much less frequently than the lyre or kithara on Greek monuments, but it appears to have been a favorite instrument with women in the later fifth and in the fourth century B.C. Our example is of the three-cornered type, the Greek trigonon, τρίγωνον, with spindle-shaped soundboard.[4] The chief difference between the Greek harp and the modern one is that in the former the side holding the strings is horizontal and forms the base of the instrument, whereas in the modern instrument the side with the strings is on top and only approximately horizontal, with the soundboard and support forming an acute angle below.

The central group in A is beautifully painted, and the exalted expression of the bride gives the scene a certain solemnity. The artist can be identified as the Washing Painter,[5] so called after his many scenes of women washing.[6] Most of his works are on small hydriai and pelikai, but he painted a number of large marriage vases like ours,[7] and several of them have women playing harps. The scene on our vase ranks as one of his most important works. The difference in quality between the principal scene and the figures on

1. See Richter-Milne, *Shapes and Names,* p. 11.

2. A quince? Cf. Plutarch *Solon* XX. 3.

3. Herbig (*Ath. Mitt.,* LIV [1929], p. 168) interpreted the woman as Aphrodite; the fact that Eros appears to be flying from her and the relief from Tarentum with Aphrodite and Eros in a similar group (cf. Rumpf, *Religion,* no. 135) favor this theory; but since our figure also holds a basket and resembles a woman in a similar position on a vase where there is no Eros (our no. 145), the identity is uncertain. Eros as a single, independent figure is of course a frequent addition in marriage scenes and occurs in several by the painter of our vase (cf. e.g. our no. 147 and the pyxis in Würzburg (Langlotz, *Vasen, Würzburg,* no. 541, pls. 200, 201). On the attribution of the latter to the Washing Painter cf. Beazley, *Att. V.,* pp. 431, 435 ("most probably"); Richter, *A.J.A.,* XXXVIII (1934), p. 320 (considered certain); Hahland, *Studien zur att. Vasenmalerei,* pp. 27 f. (referred to as a late work).

4. Herbig, *op. cit.,* pp. 173 ff.

5. Beazley, *V.A.,* p. 196, note 183, *Att. V.,* pp. 431–436, 478 f., and *V. Pol.,* p. 64.

6. Cf. Beazley, *Att. V.,* p. 432.

7. Cf. Beazley, *op. cit.,* p. 431; Herbig, *op. cit.,* pp. 168 f., pl. VIII.

the back and on the stand is very marked; but that the carelessly drawn figures are also by the Washing Painter is shown by the similarity between them and the figures on other minor works by him.[8]

Characteristic renderings of this painter seen on our vase are the eye with the lower lid slightly curving, the upper generally marked by two quasi-parallel straight lines, the upper rather thinner than the lower; the downward curve of the mouth line, usually without a fossette at the corner; the only occasional marking of the nostril line; the often symmetrical ear with narrow helix and hardly any lobe; the multitudinous fine lines of the drapery, straight and curving, which give an impression of movement and expose parts of the shoulders, back, or breast; the scalloped edges of chitons formed by series of arcs, sometimes contiguous, sometimes not; the heavy black zigzag borders of the himatia.

About 430–420 B.C.

RELIEF contour in A, except for hair, which is reserved, and ends of feathers of figures under handles; none in B or on base. Fruits and fillets were probably red; the paint has disappeared, leaving the black glaze better preserved than on the surrounding, disintegrated areas. Thinned glaze for webbing and grain of wood on chairs, line on trigonon, some dots and lines on wings. Slight traces of preliminary sketch.

On shoulder, bands of tongues, eggs, and eggs and darts. Below scenes on bowl, triple meanders in groups of three alternating with checkered squares. At base of bowl, rays. Above scenes on foot, meanders and squares similar to those on bowl; below, eggs and inverted rays. Upper side of mouth reserved.

Broken in many pieces; put together with minor restorations. Fragments do not fit closely, for clay was low fired and edges are no longer sharp. Difference in colors of fragments which join shows that they have been subjected to different conditions; on some, red ocher application is preserved, on others it has disappeared. Glaze mostly thinly applied and now in bad condition. Glaze has peeled off in places, especially on neck and handles, exposing red beneath (see p. xxxviii).

Height: 22 5/16 in. (56.7 cm.).

Width: 10 1/4 in. (26 cm.).

Acc. no. 16.73. Purchased in 1916, Rogers Fund. Mentioned and illustrated in M.M.A. *Bulletin,* XI (1916), p. 255, fig. 4, and *Handbook* (1930 ed.), pp. 156 f., fig. 107; McClees, *Daily Life* (1933 ed.), p. 44, fig. 52. Illustrated in M.M.A. *Shapes* (1922 ed.), p. 7, no. 4; Richter-Milne, *Shapes and Names,* fig. 73. Grouped with other vases by Beazley, *V.A.,* p. 196, addendum to p. 183; attributed to the Washing Painter by him, *Att. V.,* p. 431, no. 1. Discussed by Herbig, *Ath. Mitt.,* LIV (1929), pp. 168 f., pl. VII.

145 LEBES GAMIKOS[1]

Preparations for the Wedding

Plates 146, 174

MOUTH, where preserved, in three degrees.

On bowl: (A) The scene is similar to that on no. 144. In the center is the bride, sitting on a diphros—her feet on a footstool—and playing the harp. Her friends bring chests, a round wicker basket, and a loutrophoros (with water for the bridal bath) hung with fillets for the festive occasion. Behind the woman carrying the vase is a stool with a cushion. Two of the women are dressed in chitons and himatia; one wears a chiton only; the fourth a peplos; two have broad fillets; one has loop earrings and a bracelet.

The principal scene perhaps continues at the back (B), where there are three more women (with chitons, himatia, peplos, sakkos), two carrying round wicker baskets. On the wall hang two broad fillets and there is a cushioned chair.

Under one handle is a winged figure wearing a chiton and a sakkos and holding two leafy scrolls; under the other a similar figure but without the sakkos and holding a round basket and a broad fillet.

On foot: Four women dressed in chitons and

8. e.g. Munich 2433; Jahn, *Beschreibung,* no. 289.

1. See Richter-Milne, *Shapes and Names,* p. 11.

himatia, holding wool baskets and a broad fillet; two wear sakkoi. They too are perhaps to be related to the principal scene. On the ground are two wool baskets. Between two of the women is a leafy scroll.

This is another work by the Washing Painter and close in style to no. 144, but the chief picture is not executed with the same care, except for the bride and the girl with the loutrophoros. Again the difference in quality between the principal and subsidiary scenes is very marked. The renderings of eyes, lips, nostrils are in this artist's manner; so are the folds and edges of the chitons and the mantles with heavy black borders. The woman carrying the loutrophoros may be compared with a similar figure on a loutrophoros in Athens, also by the Washing Painter.[2] Chests with similar markings of dotted circles appear on other works by him—our lebes gamikos no. 144 and the hydria E 206 and pelike E 408 in the British Museum. A trigonon with similar dots in high relief occurs on his pyxis in Würzburg.[3] Loop earrings are worn also by the women on our no. 147.

About 430–420 B.C.

RELIEF contour in A for profiles (except of girl carrying basket on her head, who has relief contour only for forehead-nose line), for sides of chests, loutrophoros, and here and there elsewhere; for other figures only occasionally. Red for fillet on loutrophoros. Thinned glaze for perpendicular lines on wool baskets and zigzags on wicker basket in A. Dots on harp raised. Traces of preliminary sketch.

On shoulder, bands of tongues and eggs; below scene on bowl, tongues; at base of bowl, rays. Above scene on stand, triple meanders in groups of three alternating with checkered squares; below, rays. Upper side of mouth reserved.

Broken in many pieces; put together with minor restorations, including parts of handles. Most of mouth missing. Difference in color of fragments which join shows that pieces have been subjected to different conditions; on some red ocher application is preserved, on others it has completely disappeared. Glaze has peeled off on neck, exposing red beneath (see p. xxxviii). The lid which appears in some old photographs does not belong to the vase.

Height: 20⅛ in. (51.1 cm.).

Width: 8¾ in. (22.2 cm.).

Acc. no. 07.286.35. Purchased in 1907, Rogers Fund. Formerly in a private collection in Athens. Mentioned in M.M.A. *Handbook* (1930 ed.), pp. 156 f.; McClees, *Daily Life* (1933 ed.), p. 44. Attributed to the Washing Painter by Beazley, *Att. V.*, p. 431, no. 2, where it is listed as in the private collection.

146 HYDRIA

Helen and the Dioskouroi (?)

Plates 148, 172

MOUTH and foot in two degrees.

A woman, dressed in a chiton and a black-bordered himation, is sitting on a rock, and Eros is tying her elaborately strapped sandals.[1] On either side is a youth holding two spears; each wears a chiton, a chlamys, high-laced sandals,[2] and a petasos hanging down his back. In the field above is a wreath. The presence of the two youths with spears suggests that the subject is Helen and the Dioskouroi.[3]

The scene is in the Washing Painter's best style. The delicate profiles and draperies are comparable to those on our lebes gamikos no. 144 and the Würzburg pyxis.[4] We note again the characteristic renderings of eye, nose, and mouth, the movement in the drapery, the heavy black borders of the himatia. The patterns are also similar to those on no. 144. It is unfortunate

2. National Museum 1453; cf. *Mon. dell' Inst.*, X (1873–1878), pl. XXXIV, 1; *W.V.*, 1888, pl. VIII, 2; Beazley, *Att. V.*, p. 431, no. 6.

3. Langlotz, *Vasen, Würzburg*, pl. 201, 541.

1. The type is not illustrated in Erbacher, *Gr. Schuhwerk*.

2. See p. 99, note 3.

3. Cf. Beazley, *Att. V.*, p. 432, no. 11. In Polygnotos' Iliou-persis, Helen was represented as having her sandals put on by a handmaiden (Pausanias X. 25.4). See our pp. 174, 202.

4. Langlotz, *Vasen, Würzburg*, no. 541, pls. 200, 201. See our p. 181, note 3.

that this beautiful work is so badly preserved.

About 430–420 B.C.

RELIEF contour except for hair, which is reserved, and drapery. Red for lines on rocks (only discoloration now remains) and presumably for shoestrings (no trace remains). Thinned glaze for dots and lines on wings, lacings of sandals of Dioskouroi. No remains of stem of wreath; originally perhaps red. Slight traces of preliminary sketch.

Above scene, strips of egg pattern and leaf and dart; below, triple, interlocking meanders in groups of three (once one) alternating with checkered squares. On lower degree of mouth, egg pattern; upper side of mouth black.

Broken in many pieces; put together with considerable restoration. Surface in bad condition. Glaze has peeled off in places, exposing red (turned brownish) beneath (see p. xxxviii). Some remains of red ocher application on bottom of foot.

Height: 12 in. (30.5 cm.).
Width with handles: 11⅛ in. (28.2 cm.).
Width without handles: 8⅝ in. (21.9 cm.).

Acc. no. 19.192.86. Gift of John Marshall, 1919. Mentioned in M.M.A. *Fiftieth Anniversary Exhibition,* p. 2, *Bulletin,* XVI (1921), p. 14, and *Handbook* (1930 ed.), p. 157. Attributed to the Washing Painter by Beazley, *Att. V.,* p. 432, no. 11. Referred to by Hahland, *Studien zur att. Vasenmalerei,* p. 27 (as belonging to the Washing Painter's middle period); Beazley, *C.V.: Oxford,* 1, p. 10, under pl. 4, 5.

147 HYDRIA

Women and Eros

Plates 149, 172

MOUTH in two degrees; ogee foot, with lower part in several degrees.

A bride is receiving presents. She is seated on a stool (diphros), her hands on her knee, her head bent in reverence while a little Eros flies toward her with a round fruit[1] in each hand; her feet rest on a footstool. In front is a woman holding a long-stemmed fan over the bride's head. Behind, another one holds a perfume vase (plemochoe?[2]); she is standing on a footstool on one foot, her other foot perched on a hydria. By her side is a cushioned chair (klismos); another chair is beside the woman with the fan. On the wall hangs a broad fillet. The bride wears a chiton, a himation, a broad, decorated fillet with leaves in front, and loop earrings. Her friends have peploi and one has loop earrings.

Another work by the Washing Painter. A woman in the same attitude as our bride occurs on a hydria by this painter in Munich.[3]

About 430–420 B.C.

OWING to condition of surface, relief contours are not easily distinguished; they were apparently used freely, except for hair, which is reserved, and for draperies. Applied clay for fruits held by Eros; red for strings of fillet on wall. Traces of preliminary sketch.

Above scene, strips of egg pattern and leaf and dart; below, triple meanders in groups of three (once two) alternating with checkered squares. On lower degree of mouth, egg pattern and dots; upper side of mouth black.

Burned gray (see p. xlvi). Broken in many pieces; put together with some restorations, including parts of scene.

Height: 12¼ in. (31.1 cm.).
Width with handles: 11 in. (27.9 cm.).
Width without handles: 9⅛ in. (23.2 cm.).

Acc. no. 22.139.25. Purchased in 1922, Rogers Fund. Mentioned in M.M.A. *Bulletin,* XX (1925), p. 132, and *Handbook* (1930 ed.), p. 157. Attributed to the Washing Painter by Beazley, *Att. V.,* p. 432, no. 12. Referred to by Hahland, *Studien zur att. Vasenmalerei,* p. 27 (as belonging to the Washing Painter's middle period).

148 LEKYTHOS

Youth and Woman

Plates 149, 176

SQUAT body; foot in several degrees.

A woman is seated on a stool (diphros) and holds up a wreath for a victorious youth. She

1. See p. 181, note 2.
2. Cf. Richter-Milne, *Shapes and Names,* pp. 21 f.
3. No. 2433; Jahn, *Beschreibung,* no. 289.

wears a belted chiton, a himation, a fillet wound twice round her head, and loop earrings. He wears a chiton with belted overfold, a chlamys, a petasos, and a wreath. In his hand are two spears.

By the Washing Painter. Features, draperies, attitudes, earring, wreath, ornaments, all are in his characteristic manner.

About 430–420 B.C.

RELIEF contour only for faces. Red on white for fillet and for wreath worn by youth. Thinned glaze for anatomical markings on youth's legs. Traces of preliminary sketch.

At neck, egg and leaf; below scene, triple meanders in groups of three (twice two) alternating with crossed squares. Upper side of mouth black.

Mouth, which had been broken in several pieces, repaired with slight restorations. Otherwise in excellent condition. Traces of red ocher application.

Height: 9¼ in. (23.5 cm.).

Width: 6⅛ in. (15.5 cm.).

Acc. no. G. R. 589. Gift of L. P. di Cesnola. Said to have been purchased by him at Brindisi (M.M.A. *Cesnola Handbook,* no. 2 [1895 ed.], p. 133, no. 1816). Said to be "in the manner of the Washing Painter" by Beazley, *Att. V.,* p. 436, no. 10. Proportions analyzed by Hambidge, *Dyn. Sym.: Gr. Vase,* pp. 135 ff., fig. 16.

SHUVALOV PAINTER

149 OINOCHOE

Two Boys

Plates 150, 177

CONTINUOUS curve from lip to echinus foot; trefoil mouth; handle with central rib.

Two boys before an incense burner.[1] One is holding it by the ring handle and adjusting the lid. On the floor is an oinochoe. The boys wear himatia and laurel wreaths.

This attractive scene is by the Shuvalov Painter,[2] named after an amphora from the Shuvalov collection, in the Hermitage.[3] He was fond of decorating small vases, to which his miniature style was well adapted. One of his masterpieces is the kantharos in the Louvre[4] with Eros offering a hare to a boy. His scenes generally consist of two figures confronting each other. The long, wavy locks, the laurel wreath, the outstretched hand occur again and again. Our vase is an average example.

About 420 B.C.

RELIEF contour, except for hair, which is reserved. Thinned glaze for serratus magnus on youth at left. Extensive traces of preliminary sketch.

Scene framed above and below by egg pattern with dots; on sides by reserved line.

Broken in many pieces; put together with some restorations, including part of foot. Considerable traces of red ocher application on bottom of foot.

Height: 5¼ in. (13.4 cm.).

Width with handle: 4 7/16 in. (11.3 cm.).

Width without handle: 4 1/16 in. (10.3 cm.).

Acc. no. 08.258.24. Purchased in 1908, Rogers Fund. Mentioned in M.M.A. *Bulletin,* IV (1909), p. 105; McClees, *Daily Life* (1925 ed.), p. 4; A. Klein, *Child Life,* p. 25, no. 305. Attributed to the Shuvalov Painter by Beazley, *Att. V.,* p. 438, no. 14.

PAINTER OF THE EDINBURGH OINOCHOE

150 OINOCHOE

Two Women

Plates 150, 177

TREFOIL lip; handle with central rib; ogee foot.

Two women, one handing a wreath to the other. The first wears a peplos and a fillet wound three times round her head, the second a chiton, a himation, and a sakkos.

A work by the Painter of the Edinburgh

1. For this form of incense burner cf. Wigand, *Bonner Jahrb.,* CXXII (1912), pp. 49 ff.

2. Beazley, *Att. V.,* pp. 437–439, and "Notes on Vases in Castle Ashby," *B.S.R.,* XI (1929), p. 25, note 2.

3. Peredolski, *Röm. Mitt.,* XLII (1927), p. 232, Beilage 30, 2.

4. C.A. 1587; photograph by Marie Beazley.

Oinochoe,[1] a minor artist to whom several small jugs with women have been attributed.

About 430 B.C.

No relief contour. Red for fillet and wreath. Traces of preliminary sketch.

Above scene, at juncture with neck, egg pattern; below, reserved line.

Not broken; small piece of foot missing and glaze chipped in places.

Height: 6 11/16 in. (17 cm.).

Height with handle: 7 15/16 in. (20.1 cm.).

Width: 3½ in. (8.9 cm.).

Acc. no. 06.1021.175. Purchased in 1906, Rogers Fund. Described by Sambon, *Coll. Canessa,* p. 37, no. 109, pl. VIII.

AISON

151 KANTHAROS IN THE FORM OF WOMAN'S AND SATYR'S HEADS

Libations

Plate 151

HANDLES flanged. Under the woman's chin is a round spout which connects with the inside of the vase by a small round hole. The vase was evidently used for libations.

On rim: (A) A woman is pouring a libation for a departing warrior. He holds a spear and wears a cuirass over a short chiton and a mantle loosely draped over his arms. She has a peplos with overfold, belted, and a fillet wound twice round her head. A column indicates the house.

(B) Same subject as A. Here the youth holds the libation bowl, which has been filled from the jug in the woman's hand. He has a mantle over his arms and holds a spear. Her peplos is kept in place by cords tied transversely across her chest; a fillet is wound once round her head.

The scenes have a dainty grace which makes them appealing. They are by Aison,[1] whose signature is preserved on the famous cup with the exploits of Theseus in Madrid[2] and who painted the spirited Amazon fight on a squat lekythos in Naples.[3] We note his delicate heads, pointed noses without nostril line, small mouths with short upper lip; his staccato lines for bunched draperies; and his characteristic attitudes, the weight resting on one leg and the figure appearing to lean slightly backward. Figures closely resembling ours occur on a kylix in Naples[4] also by Aison.[5]

The molded head of the woman has a band round the forehead and part of a sakkos, the satyr a wreath. The heads belong to group V of Beazley's classification of vases in the form of human heads.[6]

About 420 B.C.

RELIEF contour except for hair, which is reserved, and (A) part of phiale, base of column, and sides of abacus. Red for women's fillets. Locks of hair and of beard in molded heads are made of coils of clay. Remains of colors with which heads were originally painted—white engobe, which covered both faces, hair, beard, wreath; bright pink, which was applied over the engobe on satyr's face, inside his ears, on wreath, on woman's sakkos; reddish brown, on hair and beard; yellow (?), on woman's face (below her left ear). Satyr's ears edged with black glaze.

Below scenes, tongue pattern; round edge of foot,

1. No. 1881.44.20. Beazley's attribution kindly communicated to me by Lucy Talcott. Beazley did not include this painter in *Att. V.,* but he has sent me the following list of attributions for insertion here: "Oinochoai, shape 1: (1) Vienna 508, Laborde, *Vases grecs,* I, pls. XLV, 2, XLIV, 3; (2) New York 06.1021.175; (3) ex Bourguignon, Sale Catalogue, pl. II, 39; (4) Agora 3248 (P1050), two women. Oinochoai, shape 4: (5) Vienna 938, two youths; (6) Leningrad (ex Shuvalov), youth with strigil, and youth; (7) Naples 3096, phot. Sommer 11069, iv, 11. Beaked oinochoe, shape as *C.V.: Oxford,* 1, III, I, pl. XLII, 6: (8) Edinburgh 1881.44.20, two women. . . . The Agora vase is fragmentary and might be a beaked oinochoe as well as shape 1."

1. Beazley, *Att. V.,* pp. 445 f., 479.
2. *Ant. Denkmäler,* II, pl. I.
3. *Mon. Linc.,* XXII (1913), pls. LXXXVI, LXXXVII.
4. *Mon. dell' Inst.,* II (1834–1838), pls. XV, XVI.
5. Attributed tentatively by Beazley, *op. cit.,* p. 479 ("at least near Aison"). In view of its similarity to our vase it may now be definitely ascribed to Aison (Beazley agrees).
6. *J.H.S.,* XLIX (1929), p. 72.

black band. Inside of neck black. Part of top of spout has been cut away to make room for woman's chin.

Rim of vase broken in a number of pieces; put together with some restorations. Traces of red ocher application, especially on rim and under side of foot. Glaze has peeled off in places, exposing red beneath (see p. xxxviii). Rifts in glaze.

Height: 8 1/16 in. (20.5 cm.).

Width with handles: 6 7/8 in. (17.5 cm.).

Diameter of rim: 5 1/16 in. (12.9 cm.).

Acc. no. 27.122.9. Purchased in 1927, Fletcher Fund. According to one report it came from Greece; according to another from Comacchio, Italy. Mentioned in M.M.A. *Bulletin,* XXIII (1928), p. 111, fig. 2, and *Handbook* (1930 ed.), p. 354; Richter, *A.J.A.,* XXXVI (1932), p. 85 (for rifts in glaze). Attributed to Aison by Beazley, *J.H.S.,* XLIX (1929), pp. 72 ff., fig. 25, where the molded heads are discussed.

DISNEY PAINTER

152 OINOCHOE

Archer

Plates 150, 177

ROUND mouth; high, flat handle; foot in several degrees.

A bearded man, clothed in a short, girded chiton and with a baldric for a quiver hanging from his shoulder, is shooting an arrow. His untidy hair and unmartial look suggest that he is not a regular archer but Odysseus, returned from his wanderings, shooting at Penelope's suitors. Note the foreshortening of the right upper arm.

Attributed to the Disney Painter,[1] who is named after a small amphora formerly in the Disney collection. The few vases which have been assigned to this painter are all of small dimensions and mostly have athletes and youths as subjects. His style resembles that of Aison, but has not the latter's refinement. Our scene is his most individual work.

About 430–420 B.C.

RELIEF contour only for right arm and one side of bowstring. Contour of hair reserved. Red for baldric, bowstring, and arrow. Thinned glaze for part of hair. Extensive traces of preliminary sketch.

Below scene, reserved band. Lower part of foot reserved.

Broken in a number of pieces; put together without restorations. Dent at archer's left knee.

Height with handle: 5 3/8 in. (13.6 cm.).

Height without handle: 4 1/4 in. (10.8 cm.).

Width with handle: 3 3/8 in. (8.6 cm.).

Greatest width: 3 1/2 in. (8.8 cm.).

Acc. no. 24.97.24. Purchased in 1924, Fletcher Fund. Mentioned in M.M.A. *Bulletin,* XX (1925), p. 132; Jacobsthal, *Met. Mus. Studies,* V (1934), p. 122. Attributed to the Disney Painter by Beazley, *Att. V.,* p. 447, no. 9.

1. Beazley, *Att. V.,* pp. 446 f.

V. LATE FREE STYLE

ABOUT 420–400 B.C.

THE historical background of the late free style is the Peloponnesian War (431–404). The long-drawn-out hostilities, the plague, the disastrous Sicilian expedition (415–413) gradually sapped the strength of Athens and led to her downfall and final defeat at Aigospotamoi in 405. The great edifice of power and empire laboriously built up during more than a century crumbled, and Athens became once more a small city-state with limited commercial opportunities.

The vase paintings, like the contemporary sculptures, do not reflect the stress of the times. They picture an era of luxury and soft living rather than of war and privation—an indication that the habits acquired during the Periclean prosperity lingered on for some time. And in quality they sometimes reach a very high mark; for instance, in the hydria by the Meidias Painter in the British Museum and the amphora with Pelops and Hippodameia in Arezzo.[1]

In the major art of panel painting the outstanding names are Apollodoros of Athens,[2] Zeuxis of Herakleia,[3] and Parrhasios of Ephesos,[4] all contemporary with the Peloponnesian War. No scrap of their works has survived, and we must visualize their style through the vase paintings and from the many references to them in ancient literature.

The vase paintings continued the line of development begun in the preceding period. But the stately figures became more effeminate, the garments richer, the drawing more refined. The hair is practically always indicated now by separate strands on a reserved background instead of as a solid mass. The rendering of the eye is as before, but the line for the lower lid is often very short. The subjects are mostly taken from domestic life—as if the artist had tried to find an escape from the turbulence around him in the peaceful occupations of the home. Women dressing, adorning themselves, being courted, playing with their children are the principal themes. Of the gods only Dionysos with his satyrs and maenads remains popular.

To the sober color scheme of red and black are now added occasional notes of white and yellow. Light incisions on the glaze, made before firing, are used for the indication of the ground or other details. As before, some parts are occasionally rendered in applied clay, gilded and made to stand out in relief.

White-ground vases continued alongside of red-figure. The scenes were now drawn throughout in dull paint with a rich variety of washes, as many as four or five colors sometimes being employed on one vase. The subjects consist almost

1. Furtwängler-Reichhold, II, pl. 67.
2. A. Reinach, *Recueil Milliet,* pp. 184 ff.
3. *Ibid.,* pp. 188 ff.
4. *Ibid.,* pp. 220 ff.

entirely of mourners at the tomb, among whom the dead usually appear, sometimes seated on the steps.

To understand the innovations in composition and spatial representation which appear in this and the succeeding periods we must recall an interesting tradition about the contemporary painter Apollodoros, who was said to have "opened the gates of art which Zeuxis entered,"[5] and to have been the first to give to his figures the appearance of reality.[6] Specifically his innovations seem to have been the use of shadows, of perspective,[7] and of mixed instead of pure colors.[8] Thereby the gates were opened wide for the realistic art of the fourth century. From contemporary vase paintings we may still obtain some idea of these epoch-making changes which were attributed to Apollodoros but which were, in part at least, initiated earlier. We can see there how form is "mimicked" by color and by the "use of shadows" (see the Talos vase[9] and our no. 163); how "mixed" colors such as mauve appear side by side with the old primary colors (on the late white lekythoi); how linear perspective makes its appearance in rectangular objects such as shrines, altars, furniture, which from about 430 B.C. are drawn no longer always in front view but occasionally with receding sides (see p. 146, note 1); how in the fourth century shrines are represented with ceilings of which the beams slope downward, those on the right side toward the left, those on the left side toward the right; and how figures are occasionally not only placed at different heights—for that had been done before[10]—but some made smaller than others[11] to indicate that they are in the farther distance.

Apparently Apollodoros carried on the work of Agatharchos—who was credited with having started linear perspective in scene painting a generation earlier (see p. 88)—and introduced this perspective into mural and panel paintings for such rectangular objects as furniture and architecture. At all events it is noteworthy

5. Pliny *N.H.* XXXV.61: Ab hoc (Apollodoro) artis fores apertas Zeuxis Heracleotes intravit.

6. Pliny *N.H.* XXXV. 60: . . . primus species exprimere instituit.

7. Hesychius, Σκιά· σκίασις, ἐπιφάνεια τοῦ χρώματος ἀντίμορφος. Σκιαγραφίαν·τὴν σκηνογραφίαν οὕτω λέγουσιν. ἐλέγετο δέ τις καὶ Ἀπολλόδωρος ζωγράφος σκιαγράφος ἀντὶ τοῦ σκηνογράφος, "Shadow: shading, that is, mimicking form through color. Shadow painting a name for scene painting. A painter Apollodoros was called shadow painter, that is, scene painter." For scenography = perspective see p. 88, note 2. Cf. also Plato's remarks in *Republic* 602 d. On the subject of shadows in Greek art cf. our pp. 89, 146, and Rumpf's recent article in *Jahrbuch,* XLIX (1934), pp. 6 ff.; but we must be careful to distinguish shadows from modeling lines.

8. Plutarch *De glor. Ath.* 346 a: Ἀπολλόδωρος ὁ ζωγράφος, ἀνθρώπων πρῶτος ἐξευρὼν φθορὰν καὶ ἀπόχρωσιν σκιᾶς.

9. Furtwängler-Reichhold, I, pls. 38, 39.

10. For instance, by the Niobid Painter and his group in such vases as the Argonaut vase (Webster, *Niobidenmaler,* pl. 2), where, however, the figures are all drawn the same size regardless of their relation to one another in space.

11. Cf. the calyx krater in Athens (Hahland, *Vasen um Meidias,* pl. 4), dated about 390 B.C., and the statuettes of Muses on our no. 162.

that the vase paintings directly bear out the chronology of the literary tradition.

But it is important to realize that the perspective on these late Greek vases is only a partial one.[12] Instead of one vanishing point toward which all receding parallel lines converge, there are several, with varying points of sight (generally placed rather low, sometimes rather high). Space is not yet realized as a unity. This partial perspective obtained throughout antiquity. Hellenistic, Roman,[13] and mediaeval art utilized but did not carry further the inventions of fifth-century Greece. Though the compositions are often more complex than before, no new knowledge of perspective is introduced. Each object is still viewed separately, not as part of a unified whole.[14] It was not until the Renaissance of the fifteenth century that perspective as we understand it—with one single vanishing point for the entire picture—was developed and used.[15] And not until still later were rules formulated for the two-point, angular perspective which is in common use today.

The vases of the Meidian style present marked similarities to the sculpture of the last two decades of the fifth century. The thin, clinging draperies with multitudinous folds following the contours of bodies and limbs, which are characteristic of Meidian vases, are found also on the reliefs of the Nike balustrade (dated about 410), the

12. There is an extensive literature on perspective in ancient art; cf. especially Wickhoff, *Wiener Genesis* (1895), p. 57; Delbrück, *Beiträge zur Linienperspektive* (Diss., Bonn, 1899); Riegl, *Spätrömische Kunstindustrie* (1901), p. 18; Pfuhl, *Jahrbuch,* XXV (1910), pp. 12 ff., XXVII (1912), pp. 227 ff.; Grüneisen, *Mél. d'arch.,* XXXI (1911), pp. 393 ff.; Schöne, *Jahrbuch,* XXVII (1912), pp. 19 ff.; Panofsky, "Die Perspektive als 'symbolische Form,'" *Bibliothek Warburg: Vorträge,* 1924–1925, pp. 258 ff.; Swindler, *Anc. Painting* (1929), p. 225; Bulle, *Berl. Winckelmannsprogramm,* XCIV (1934), pp. 16, 26, 34, note 70; Richter, *Actes du* XIV^e *congrès international d'histoire de l'art, 1936,* I, *Résumés,* pp. 174 f., and a forthcoming article.

13. For good examples of linear perspective in Pompeian frescoes cf. the buildings on the frescoes from Boscoreale in this Museum (C. and E. Canessa, *Cat. des fresques de Boscoreale,* pl. X). Panofsky, *op. cit.,* pp. 265 ff., suggested that the different vanishing points in ancient pictures are placed all along the same vertical axis. But in addition to vanishing points along the same axis there are others scattered about. The picture is made up of several independent parts. Cf. Richter, *op. cit.*

14. Important in this connection is a statement by Vitruvius I. 2. 2: Item scenographia est frontis et laterum abscedentium adumbratio ad circinique centrum omnium linearum responsus, "Scenography is a method of sketching a front with the sides withdrawing into the background, the lines all meeting in the centre of a circle" (tr. Morgan). "Centre of a circle" has been supposed to refer to a common vanishing point to which all lines converge—which would presuppose true perspective. We should then have to assume that Vitruvius, an architect writing about art at the time of Augustus, was ahead of his contemporary practicing artists. This contradiction can, I think, be cleared up by the supposition that "circinique centrum" means not vanishing point but point of sight (as Panofsky, *op. cit.,* p. 266, already surmised). Cf. Richter, *op. cit.*

15. For a recent analysis of the development of perspective in the Renaissance—a much debated subject—see A. Wieleitner, "Zur Erfindung der verschiedenen Distanzkonstruktionen in der malerischen Perspektive," in *Repertorium für Kunstwissenschaft,* XLII (1920), pp. 249 ff.; also Panofsky, *op. cit.,* pp. 277 ff., and especially H. Brockhaus' edition of *De sculptura* by Pomponius Gauricus (Leipzig, 1886), pp. 32–58.

frieze of the Erechtheion (409–406), and the "record reliefs" of the last quarter of the century.[16]

Besides these connections with sculpture the following chronological data have helped to determine the chronology of the vases of this period.[17]

(1) No vases of the late free style have been found in the graves which were transferred to Rheneia from Delos during the purification of that island in 425.[18] It is reasonable to suppose, therefore, that the development of the style is posterior to that date.

(2) Several of the vases found in the burial plot of Dexileos,[19] which contained the graves of Dexileos (†394) and his father, are in the style of the late free period. This style must therefore have continued approximately to the end of the fifth century.

We can distinguish two chief styles. One, of delicately curved lines, pretty postures, and clinging draperies, often richly patterned, is that of the Meidias Painter and his followers. Their pictures, which deal chiefly with the life of women, are clearly derived from the renderings of the Eretria Painter, but the rich, swirling draperies and elaborate coiffures add a softer, more luxurious note. The other style, derived from the Polygnotan group, shows a broader treatment—round, fleshy forms, loose draperies with well-defined folds, and a developed spatial sense. It is sponsored by the Dinos Painter and his school, who chose chiefly Dionysiac scenes for their subjects. The Meidian group favors the smaller vases—the squat lekythos, the pyxis, the lekanis—and also the hydria; the works of the other group are to be found chiefly on kraters.

Our collection contains several noteworthy examples of this period: a magnificent krater signed by Polion and two other works attributed to him; minor works by the Dinos Painter and the Chrysis Painter; an oinochoe by the Meidias Painter, one of his best works; and several pieces of the Meidian school.

16. For recent lists of these see Diepolder, *Att. Grabreliefs,* p. 64; Binneboessel, *Urkundenreliefs* (Diss., Leipzig, 1932).

17. On this subject see especially Hahland, *op. cit.,* pp. 6 ff.

18. One of the latest is a work of the Shuvalov Painter. See Hahland, *op. cit.,* p. 18, note 10; Rhomaios, Δελτίον, XII (1929), p. 201, fig. 9.

19. Hauser, *Röm. Mitt.,* XIX (1904), pp. 163 ff., pl. 6; E. Robinson, *Bull., Mus. Fine Arts,* III (1905), pp. 27 ff.; Hahland, *op. cit.,* p. 6, pls. 6, 24.

A. THE DINOS PAINTER AND HIS GROUP

DINOS PAINTER

153 PELIKE

Dionysos Dining; Athletes

Plates 152, 173

TORUS mouth; triple handles; disk foot, lipped at top.

(A) Dionysos is reclining on a couch, propped against a pillow; beside him is a stand with food—a loaf of bread[1] and pomegranates; in his hand he holds the kantharos. His cupbearer stands in readiness with jug and colander to refill his cup with wine from a krater on the ground. A bearded satyr leans on his stick, and a maenad brings two bunches of grapes on a flat basket. The ground is indicated by curving lines; the standing figures are placed at slightly different levels; on a hillock in the background grows a vine with clusters of grapes. Dionysos wears a himation round the lower part of his body, a wreath, and two fillets—a broad, looped one with long tassels and a narrow one with apex in front.[2] The cupbearer has a fillet and a wreath; the satyr wears a knotted animal's skin draped like a chlamys; the maenad has a belted peplos with overfold, a wreath, and a necklace. The couch is spread with an ornamented cover. On the krater are painted a maenad with thyrsos and a satyr.[3]

(B) Three athletes, with wreaths on their heads, are wrapped in their mantles; a goal pillar suggests the gymnasium.

The picture is by the Dinos Painter,[4] so called after one of his chief works, a dinos[5] in Berlin.[6] This distinguished artist has left us a number of imposing works, among them the famous picture of Atalante in Bologna[7] and several Dionysiac revels. His large style is derived from the Pheidian tradition, but a new restlessness has entered into it. His figures are rounder and fleshier than those of the preceding period, the draperies appear looser (note the many short, hooked lines), the scene gives a greater impression of depth. He stands at the head of a new movement.[8] His innovations were developed by his followers into the florid style of the succeeding period.

Scene A, though less carefully drawn than that on the Berlin dinos, strikingly resembles it in style, composition, and the rendering of details (note Dionysos' looped, broad fillet tied over a wreath; the animal's skin worn by the satyr as a chlamys, knotted, and streaked with thinned glaze; the similar forms of couch, pillow, stand, basket; and the use of white as a ground color for yellow and pinkish red). Intimately related also is a fragment of a dinos in Palermo[9] with similar dining scene, cupbearer, pillow, krater, wreaths, also by the Dinos Painter. In view of these close similarities it seems more likely that our pelike is a hasty but genuine work

1. Cf. Besnier in Daremberg-Saglio, *s.v.* pistor, figs. 5698, 5699; also above, p. 80, note 2.

2. See p. 128, note 12.

3. The scene is somewhat reminiscent of Myron's group of Athena and Marsyas, but the rounded end of the staff would seem to indicate that it is a thyrsos, not a spear, and therefore that a maenad, not Athena, was intended; moreover the raised left arm of the satyr is an important deviation from Myron's composition. See below, p. 194.

4. Beazley, *Att. V.*, pp. 447–450; Pfuhl, *Malerei*, II, pp. 586 f.

5. See Richter-Milne, *Shapes and Names*, p. 10.

6. No. 2402; Furtwängler, *Coll. Sabouroff*, I, pls. LVI, LVII; Hahland, *Vasen um Meidias*, pl. 12 a; Jacobsthal, *Gött. Vasen*, pp. 53 f., fig. 76.

7. Pfuhl, *op. cit.*, III, figs. 578, 579.

8. Hahland, *op. cit.*, p. 5.

9. Hahland, *op. cit.*, pl. 5; Beazley, *op. cit.*, p. 448, no. 10 (there called a bell krater, but Beazley now thinks the shape was probably a dinos). Cf. also the pelike in Beazley, *op. cit.*, p. 449, no. 4, and Jacobsthal, *op. cit.*, p. 53, note 2—evidently a work similar to ours.

by this great painter than that it is the product of an imitator.

About 420–410 B.C.

RELIEF contour in A for faces, necks, parts of arms, animal's skin (except feet), stem of vine, bunches of grapes, parts of krater and of satyr's stick; none in B. Thinned glaze for some anatomical markings, parts of hair, marks on loaf, some lines on couch cover and pillow, parts of scene on krater, streaks on animal's skin. Yellow thinned glaze on white for fillet of cupbearer and for narrow one of Dionysos, also for divisions of loaf. White for satyr's hair and beard. Pink on white for his tail, for loaf, and for pomegranates. Red on white for leaves of vine, berries of Dionysos' wreath, and tassels hanging from his fillet. White (originally perhaps with red over it, though no traces now appear) for berries of cupbearer's wreath and for grapes. Red applied directly on black glaze for wreaths of maenad and of athletes. Traces of preliminary sketch.

Above scenes, strips of double, slanting palmettes; below, double, interlocking meanders in groups of three (once three and a half) alternating with dotted saltire squares; under handles, design of palmettes and scrolls.

One handle, which had been broken off, reattached. Mouth and neck broken in several pieces; put together with insignificant restorations. Slight remains of red ocher application.

Height: $14\frac{1}{4}$ in. (36.1 cm.).

Width with handles: $10\frac{3}{4}$ in. (27.3 cm.).

Greatest width of body: $11\frac{1}{16}$ in. (28.1 cm.).

Acc. no. G. R. 593. Gift of L. P. di Cesnola. Purchased by him at Brindisi. Listed in M.M.A. *Cesnola Handbook,* no. 2 (1895 ed.), p. 130, no. 1753. Described by Lueders, *Bull. dell' Inst.,* 1873, p. 169 (scene on krater interpreted as Athena und Marsyas); Sybel, *Gratulationsschrift der Univ. Marburg an das archäol. Inst.,* 1879, p. 15 (same interpretation); Conze, "Athena und Marsyas," *Jahrbuch,* II (1887), pp. 193 f. (this interpretation refuted). Mentioned in Frazer, *Pausanias's Description of Greece,* II, p. 294; M.M.A. *Handbook* (1917 ed.), p. 126. Associated with the Berlin dinos by Beazley, *V.A.,* p. 183; said by him to be in the manner of the Painter of the Berlin Dinos in *Att. V.,* p. 450, no. 5. Referred to by Hahland, *Studien zur att. Vasenmalerei,* p. 55. Illustrated in Richter-Milne, *Shapes and Names,* fig. 38.

POLION

154 VOLUTE KRATER

Deities; Athletes

Plates 153, 154, 171

MOUTH and foot in several degrees; handles flanged.

On body: A continuous scene of gods and goddesses.

(A) The chief motive is a four-horse chariot. Hermes (under the left handle), in winged sandals, is holding one of the horses by the head; alongside stands Athena, with helmet, shield, aegis, and spear; Artemis, identified by her quiver and bow, holds the reins and the goad and turns round toward her brother Apollo; for it is evidently he who will mount the chariot. He is in gala array and stretches out both hands to take a kithara which his mother, Leto (under the right handle), is handing to him. Perhaps he is about to depart in the chariot for a musical contest (with Marsyas?). As he is a god the victory is foreordained, and a little Nike hovers above the chariot, holding a leafy spray.

Behind Leto is (B) Poseidon, holding his trident, and then Herakles with lion's skin, club, bow, and quiver. Finally come three magnificent figures—Dionysos with thyrsos and wine cup (kantharos), Hera holding the royal scepter, her hand raised in salutation, and Zeus with a scepter to match that of his consort. The goddesses wear peploi; Hermes has a petasos and his customary chlamys over a short chiton; the other gods wear himatia, and Dionysos and Apollo wear long chitons as well. The headdresses consist of wreaths, fillets, diadems; the Nike has a sakkos. All the goddesses have bracelets, and Artemis earrings also. The yoke of the chariot has guides for the reins;[1] to the rectangular bit bosses are attached U-shaped pieces terminating in rings for attachment to the bridle. The near horse is branded with a kerykeion.[2]

1. See p. 110, note 2.
2. See p. 126, note 6.

The names are inscribed (that of Apollo is missing): HPMHΣ, AΘENIA, APTEMIΣ, ΛETΩ, ΓOΣEIΔON, HPAKΛEHΣ, ΔIONVΣOΣ, HPA, ŦEVΣ.[3] The H for h+e occurs often on vases[4] —a remnant of its old syllabic value.

From this impressive scene on Mount Olympos we pass to the representation, on the neck, of an Athenian gymnasium, with comely figures of young boys busily exercising. (A) Two youths with leather thongs wound on hands and wrists are engaging in a boxing bout, sparring with open hands. Two others are running; right and left are the winning posts and the trainers with their forked sticks. In B are jumpers with jumping weights, a youth with a strigil, a disk thrower (the disk has a swastika as device), another athlete awaiting his turn, and two trainers. The boys are nude, the trainers wear himatia. Athletes and trainers in A (except one runner) have fillets. In B one trainer has a wreath, the other a fillet; and one of the boys also has a fillet.

On the body of the vase, above the horses' heads, the signature of the artist: ΓΩ[Λ]IΩN: EΓPAΨEN, "Polion painted it." This is Polion's only extant signed work.[5] In it he is revealed as an artist of distinction, able to impart to his figures something of the idealism of Pheidian sculpture—in the regal figure of Hera, in the Apollo, in the quiet, stately Hermes. The young athletes show the artist in his more ordinary mood, and form a point of departure for other attributions. We may compare especially the similar figures on our skyphos no. 156.

Noteworthy are the thin, flowing lines of the drapery; the often high crowns of the heads; the delicate drawing of the faces with the comparatively small iris, straight lids, and the line of the mouth curving markedly downward; the double arc for the navel; the curving line for the ankle.

About 420 B.C.

Relief contour except for hair, which is reserved, most of draperies, and here and there elsewhere. Reserved fillets in A on neck edged with relief. Red (only discoloration preserved) for inscriptions in principal scene, and for fillets and stem of wreath in B on neck. Thinned glaze for anatomical markings, parts of hair (including horses'), pubes of Herakles and row of dots above it, hair of lion's skin, lines on club, palmette ornament on chariot, wrinkles on head of Medusa, feathers of Nike's wings, hatched ornament on Artemis' peplos; as a wash on aegis and in strokes inside of Athena's shield. Very few lines visible of preliminary sketch.

Mouth shaped as a molding, with bands of ornaments on different degrees—eggs, leaf and palmette, palmette and lotos, and eggs. On shoulder, tongues and eggs; below scene, double, slanting palmettes; at base, tongues. On sides of volute handles, ivy pattern; at juncture with body, eggs.

Broken in many pieces; put together with some restorations. Surface has suffered considerably in places. Many rifts in glaze. Some traces of red ocher in grooves of volute handles.

Height with handles: 26⅝ in. (67.6 cm.).

Height without handles: 23 3/16 in. (58.9 cm.).

Width without handles: 17 in. (43.2 cm.).

Diameter of mouth: 15¼ in. (38.8 cm.).

Acc. no. 27.122.8. Purchased in 1927, Fletcher Fund. Described in M.M.A. *Bulletin,* XXIV (1929), pp. 107 ff., figs. 1–4. Mentioned by Beazley, *V. Pol.,* p. 9, note 2; M.M.A. *Handbook* (1930 ed.), p. 354. Illustrated in Richter-Milne, *Shapes and Names,* fig. 53.

155 BELL KRATER

Satyrs; Youths

Plates 155, 171

Mouth and foot in two degrees.

(A) Three bearded satyrs covered with white

3. Of the Ŧ only the lower end is preserved.

4. Cf. Bréal, *Mémoires de la société de linguistique de Paris,* VI (1889), pp. 209 ff.; Kretschmer, *Vaseninschriften,* pp. 97 ff.; Meister, *Homer. Kunstsprache,* pp. 221 ff.

5. Cf. on this artist Beazley, *V. Pol.,* p. 9, note 2, and *C.V.: Oxford,* 2, p. 113, under pl. 59, 5, 6, and p. 121, under pl. 66, 20. He no longer includes the amphoriscus in Berlin (30036) and has added a volute krater at Ferrara (cf. *Riv. ill. del popolo d'Italia,* VI [Nov., 1928], p. 38 and pl. opp.; Casson, *Technique,* fig. 21; Aurigemma, *Museo di Spina,* pp. 208 ff., pls. CIX–CXII).

fleece are playing the kithara,[1] the left hand in the retaining band, the right holding the plektron; their mouths are open, for they are singing. Confronting them is a wreathed flute player. From each kithara hangs an ornamented cover.

That these are not ordinary satyrs we learn from the inscription above them, ΟΙΔΟΙ ΠΑΝΑΘΕΝΑΙΑ, which indicates that they are singers at the festival of the Panathenaia. Each wears a shaggy garment (μαλλωτὸς χιτών), while the flute player has a long-sleeved, foldless chiton, the accepted costume of musicians. What kind of performance is going on is not certain. Hardly a satyric drama, for we have no reliable evidence that plays were acted at the Panathenaia.[2] Perhaps a dithyramb,[3] for Lysias[4] mentions a performance of one at the Lesser Panathenaia in 409–408 B.C. We know from Philoxenos'[5] Cyclops, who sang a solo to the kithara, that in the late fifth or early fourth century a stringed instrument was also occasionally used. The Cyclops himself appeared in costume;[6] so perhaps the chorus[7] did too. Our scene therefore may represent an extract from a dithyramb consisting of a chorus of satyrs dancing and making music at the celebration of the Panathenaia.[8]

(B) Three youths, one leaning on a stick, his hand on his hip, the others gesticulating. They wear himatia and fillets with projections in front.

1. On the kithara see p. 94.

2. The only statement that they were, in Diogenes Laertius III. 56, is not reliable; cf. Mommsen, *Feste der Stadt Athen,* p. 67.

3. As suggested by Messerschmidt, *Röm. Mitt.,* XLVII (1932), pp. 130 ff. His idea that another possibility is the ὑπόρχημα is less likely, for in our scene the movement does not seem lively enough, nor have we evidence that in the hyporcheme the same performer danced, sang, and played an instrument simultaneously.

4. XXI. 2. Cf. also the references given by Mommsen, *op. cit.,* pp. 105 f.

5. Cf. Aristophanes *Ploutos* 290 ff. and Schol.

6. *Ibid.,* 298 and Schol.

7. For the word ᾠδοί used to describe members of a chorus cf. Plato *Laws* 800 e.

8. For a comprehensive discussion of the dithyramb and its history cf. Pickard-Cambridge, *Dithyramb, Tragedy and Comedy* (1927).

Another work by Polion. The youths in B are markedly similar to the figures on the backs of the bell kraters in Naples and Bonn.[9]

About 420 B.C.

RELIEF contour for profiles of faces, necks, kitharas (except for kollopes, which are reserved), and occasionally elsewhere. White for tights of satyrs, their hair, beards, mustaches, eyebrows, and wreaths; also for berries of flutist's wreath. Inscriptions in A and fillets of youths in B were probably red on white, as preserved on the projection of one of the fillets. Thinned glaze for whiskers of flutist and, as a wash, on farther bottom edge of his chiton.

Above scene, laurel wreath and row of dots; below, strips of double, interlocking meanders alternating with dotted saltire squares. On outer side of handle attachments, eggs and dots. On inside of vase, immediately below rim, reserved band; another one a little farther down.

Slightly chipped in a few places, otherwise intact. On inside, at bottom, glaze has turned red in fire, perhaps because of stacking (see p. xlii).

Height: 11 5/16 in. (28.7 cm.).
Width with handles: 12 5/8 in. (32 cm.).
Diameter of mouth: 11 7/8 in. (30.2 cm.).

Acc. no. 25.78.66. Purchased in 1925, Fletcher Fund. Described in M.M.A. *Bulletin,* XXII (1927), p. 57 f., figs. 2, 4. Mentioned by McClees, *Daily Life* (1933 ed.), p. 20, fig. 22. Subject discussed by Messerschmidt, *Röm. Mitt.,* XLVII (1932), pp. 129–132, figs. 3, 7 b; Schmid in Schmid-Stählin, *Gesch. der gr. Literatur,* II, p. 179, note 2. Attributed to Polion by Beazley, *V. Pol.,* p. 9, note 2. Illustrated in Richter-Milne, *Shapes and Names,* fig. 62.

156 SKYPHOS

Boys and Men

Plates 156, 178

MOUTH concave; curving handles; torus foot.

(A) A bearded man in three-quarter back view between two boys, one of whom has a strigil. The man is leaning on a stick and wears a fillet and a himation round the lower part of his body. The boys are nude and wear fillets.

9. Photographs by Marie Beazley.

(B) A boy leaning on the goal pillar in a palaestra extends his hand to a bearded man who is engaged in conversation with him. Behind the boy is another man. The men have himatia, fillets, and sticks; the boy is nude and has a fillet.

That the men are not trainers is shown by their walking sticks. They are spending their time at the palaestra watching the athletes.[1]

Another work by Polion. Compare the similar athletes on the neck of the krater no. 154.

About 420 B.C.

RELIEF contour for profiles of faces, for necks (except one) and here and there elsewhere. Reserved fillets are edged with relief. Thinned glaze for anatomical markings, pubes, parts of hair, and some folds. Slight traces of preliminary sketch.

Design of three palmettes and scrolls round handles. On bottom of foot, two concentric circles.

Graffito on foot (see fig. 34).

Intact except for slight abrasions. Glaze also in excellent condition. Remains of red ocher application on and around handles.

Height: 2 13/16 in. (7.1 cm.).
Width with handles: 7½ in. (19 cm.).
Diameter: 5¼ in. (13.4 cm.).

Acc. no. 06.1021.174. Purchased in 1906, Rogers Fund. Said to be from Athens. Described by Sambon, *Coll. Canessa,* p. 27, no. 87, pl. VIII. Attributed to Polion by Beazley, *V. Pol.,* p. 9, no. 2. Illustrated in M.M.A. *Shapes* (1922 ed.), p. 19, no. 3; Richter-Milne, *Shapes and Names,* fig. 172.

UNATTRIBUTED

157 AMPHORA

Apollo and Two Muses; Adrastos

Plate 156

BODY pointed at bottom; echinus mouth; cylindrical handles; ridge between neck and body.

(A) Apollo ([A]ΓΟΛΛΩΝ[2]) is seated on a chair (klismos), playing the lyre, his feet on a low footstool. Before him stands the Muse Ourania (ΟΡΑ[ν]ΙΑ), one hand on her hip, the other raised. Another Muse (name missing) is seated on a stool (diphros), holding a laurel wreath. Apollo wears a laurel wreath and a mantle round the lower part of his body; Ourania a belted peplos, a fillet wound four times round her head, bracelets, and disk earrings; the seated Muse a chiton, a mantle, and bracelets.

(B) Adrastos (ΑΔΡΑΣΤΟΣ) is driving a four-horse chariot, reins and goad in hand. He wears a short chiton and an Attic helmet with turned-down cheekpiece and palmettes on the bowl; the horses have decorated collars; the marks on their croups indicate the short hairs growing in different directions.[3] Above the horses' heads, ΚΑΛΟΣ, in letters larger and more widely spaced than those of Ἄδραστος; the two words are therefore not necessarily to be combined.

Adrastos, the Argive king, is not a common subject except in Etruscan art.[4] Ours is the only representation of him in Athenian red-figure; perhaps the scene was intended as a compliment to Argos, which became allied to Athens in 420 B.C., just as Euripides' *Suppliants* was probably written with that alliance in mind. In our picture Adrastos appears appropriately driving a chariot as the king of "horse breeding" Argos.

The delicate style of the painting somewhat resembles that of the little pointed amphora in Berlin with Paris and Helen.[5]

About 420 B.C.

RELIEF contour except for hair, which is reserved, and part of Adrastos' crest. Thinned glaze for some anatomical markings (Apollo and Adrastos), grain of wood of klismos, vertical lines for webbing on seat rail of diphros; as a wash on soundboard of lyre.

1. As described by Plato in the *Charmides.*

2. Of the Γ only the lower end is preserved, and of the Ω only a small part.

3. Cf. p. 126.

4. For a list of representations of him cf. Overbeck, *Gallerie heroischer Bildwerke,* pp. 81 ff., and Bethe in Pauly-Wissowa, I, *s.v.* Adrastos, col. 415.

5. No. 30036; Furtwängler-Reichhold, III, pl. 170, 2. In *V. Pol.,* p. 9, Beazley tentatively assigned this vase to Polion but later removed it from the list of that painter's works (cf. above, p. 195, note 5).

Inscriptions first incised, then filled with white, which has mostly disappeared. Glaze brownish where thinly applied.

On shoulder, tongues; below scene, continuous band of eggs; below handles, palmettes and scrolls. Inside of mouth entirely black.

Broken in many pieces; put together with some restorations. Glaze has peeled off in places. Glaze brownish where thinly applied.

Height: 6⅜ in. (16.1 cm.).

Width: 3⅜ in. (8.6 cm.).

Acc. no. 19.192.44. Purchased in 1919, Rogers Fund. Said to be from Greece. Mentioned in M.M.A. *Bulletin,* XVI (1921), p. 14, and referred to for its shape by Beazley, *C.V.: Oxford,* 1, p. 31. Illustrated in M.M.A. *Shapes* (1922 ed.), p. 7, no. 3; Richter-Milne, *Shapes and Names,* fig. 30.

CHRYSIS PAINTER

158 HYDRIA

Women

Plates 157, 172

MOUTH in two degrees; ogee foot.

Six women in an outdoor scene with growing branches and flowers; some are seated, others standing. They hold caskets (one open), a mirror, a branch; one is pulling the edge of her mantle over her shoulder. They wear belted peploi (except two, who have chitons), necklaces, earrings, fillets (some with leaves), and three have mantles. Two wool baskets are on the ground, and a cylindrical basket is perched above. Over the woman with the open casket, ΧΡΥΣΙΣ (Chrysis); over the mirror, ΦΙΛΗ (Phile); over the woman with the branch, ΙΩ (Io).

Φίλη is a common Attic name; Χρυσίς also occurs, for instance as the name of the priestess who accidentally set fire to the temple of Hera at Argos[1] about the time of this vase (but of course there can be no connection), and as the name of a hetaira.[2] The best-known Ἰώ is the mythological one, and mythological names were frequently used for hetairai.[3]

The group is skillfully composed in a number of planes, with two figures placed behind the horizontal handles. Especially attractive is the seated woman lifting her mantle. The execution, however, is not careful, and the lines are rather coarse. It is a work by the Chrysis Painter,[4] so called after this vase. His style is similar to that of the Dinos Painter, but less refined. A hydria in Vienna[5] and one formerly in Rome[6] are works related to ours, strikingly similar in composition, in the attitudes of the figures, and in the renderings of draperies, faces, and hair.

About 420–410 B.C.

RELIEF contour except for hair, which is reserved, draperies, feet, branch, mirror, and back of hand of woman behind left handle. Red and red on white (only traces now preserved) for lines of ground, branches, flowers, leaves in hair, inscriptions. A few lines of ground (between two seated women) lightly incised in black glaze before firing. Thinned glaze for strings of necklaces, some lines of drapery alongside black ones, eyelids; in streaks on mirror. Slight traces of preliminary sketch.

On lip, egg pattern. Above scene, band of palmettes and lotos flowers; below, band of double, interlocking meanders in groups of two and three alternating with dotted saltire squares. On outer sides of handle attachments, egg pattern. Upper side of mouth reserved, except edge; inside of neck black.

Intact except for a few chips and scratches. Remains of red ocher application, especially on figures at handles.

Height: 17 in. (43.2 cm.).

Width with handles: 14⅛ in. (35.9 cm.).

Width without handles: 12 3/16 in. (30.9 cm.).

1. Thucydides II.2.1, IV.133.2.

2. Timokles, Frag. 25 (Kock); Menander, Frag. 295 (Kock); Plutarch *Demetrios* 24.

3. Bechtel, *Att. Frauennamen,* pp. 80 ff. ϝιώι occurs on Corinthian vases for Nereids (Kretschmer, *Vaseninschriften,* p. 22, no. 24; Payne, *Necrocorinthia,* p. 166, no. 47) and twice for women in departure scenes (Kretschmer, *op. cit.,* p. 24, nos. 27, 29; Payne, *op. cit.,* p. 166, no. 48, p. 168, no. 66).

4. Beazley, *V.A.,* p. 183, *Att. V.,* p. 455, and *B.S.R.,* XI (1929), p. 27.

5. No. 1113; Vienna photographs 17147, 17148.

6. Gerhard, *A.V.,* IV, pls. CCCII, CCCIII, 1, 2.

Acc. no. 06.1021.185. Purchased in 1906, Rogers Fund. Said to be from Suessula. Described and illustrated in Canessa Sale Catalogue, pp. 37 f., no. 113, ill.; Sambon, *Coll. Canessa,* pp. 34 f., no. 104, pl. VIII, and *Le Musée,* I (1904), p. 297, fig. 29. Mentioned in M.M.A. *Handbook* (1930 ed.), pp. 157 f.; and by Richter, *A.J.A.,* XXXVI (1932), p. 85 (for rifts in glaze). Artist named the Chrysis Painter after this vase by Beazley, *V.A.,* p. 183, no. 1, and *Att. V.,* p. 455, no. 1. Referred to by Beazley in *B.S.R.,* XI (1929), p. 27. Attribution listed by Hoppin, *R.-f.,* I, p. 196, no. 3.

B. THE MEIDIAS PAINTER AND HIS GROUP

MEIDIAS PAINTER

159 OINOCHOE

Women Perfuming Clothes (?)

Plates 158,[1] 177

CHOUS shape.[2] Trefoil mouth; handle with central rib.

Preparation for the feast of the Choes[3] (the second day of the Anthesteria). One woman is pouring a liquid from a small jug[4] onto something on the floor from which flames or fumes are rising; she pours a little at a time, holding the jug with one hand and steadying it with the other. A second woman has just added another garment to the pile of neatly folded clothes heaped on a swing, consisting of a low stool suspended from the ceiling, just above the fumes. On top of this pile is a long, narrow object—evidently a diadem—indicated in superimposed clay, presumably originally gilded. The pile is apparently a complete outfit—diadem, chiton, "jacket," himation. Fluttering from the ropes by which the stool is suspended are several fillets. On a chair (klismos) are more clothes, as yet unfolded, and on top of them a diadem similar to the one on the swing. A footstool is in front of the chair, and on it are two (?) pairs of sandals with elaborate straps.[5] We have here therefore another outfit—diadem, chiton, himation, and shoes.[6] Behind the stooping woman is a little boy, wreathed, watching the proceedings.

The women wear chitons—one with a himation, the other with a sleeveless "jacket"[7] richly decorated—also fillets and earrings, and one has sandals. The child has a himation and sandals. Some of the garments on the swing and the chair are ornamented with patterns. At the top of the scene is the inscription ΓΑΝΥΜΗ[δης] ΚΑΛΟΣ, "Ganymede is handsome."[8] The name does not elsewhere occur with kalos and is not known in the classical period except for the mythological Ganymede, "the most beautiful of all mortals."[9] Evidently a fair boy was here nicknamed Ganymede for his beauty, just as a man who stole a

1. In the drawing for plate 158, the units of the upper border have been spread slightly. The cords from which the swinging stool hangs (in the original incised in the glaze) are gray, except in crossing areas of opaque red, where they are black.

2. Cf. Richter-Milne, *Shapes and Names,* pp. xxii, 19.

3. I sent photographs of the new drawing of this vase to Mr. Beazley and Herr Deubner. The following interpretation is in large part based on their suggestions.

4. For the shape Beazley compares Athens 12681 (N1065) and 12474 and the one figured on a coin, Babelon, *Traité,* III, pl. XIX, 5.

5. For this type of sandal cf. Erbacher, *Gr. Schuhwerk,* no. 12 on plate.

6. Beazley calls my attention to another such "suit of clothes" (chiton, himation, necklace, shoes) on the acorn lekythos 2707 in Berlin (Furtwängler, *Coll. Sabouroff,* I, pl. LXII, 2).

7. On these closed "jackets," or short chitons worn over long ones, cf. Hauser, *Oest. Jahr.,* VIII (1905), p. 33, note 9, who identifies them with the ἐπενδύτης; Bieber, *Gr. Kleidung,* p. 20. (There are also open jackets, resembling our modern ones; cf. the Medea on the Talos vase [Furtwängler-Reichhold, I, pls. 38–39] and the woman on the stele in Broom Hall, [Conze, *Att. Grabreliefs,* pl. CLVI, 819; Richter, *Sculpture*2, fig. 258].) The fashion of wearing jackets seems to have started before the middle of the fifth century and to have lasted into the fourth. Hauser derives it from Persia, doubtless rightly; as an additional argument we may note that some of the closed "jackets" have a broad panel down the front which is a characteristic of the Persian chiton (Schoppa, *Darstellung der Perser,* pp. 50 f.; Gow, *J.H.S.,* XLVIII [1928], pp. 146, 151, fig. 8).

8. The inscription was discovered by Mr. Hall in 1934.

9. *Iliad* XX.233.

ram was named Phrixos and one who stole a fleece Jason.[10]

In the old drawing of this scene reproduced by Dumont and Chaplain[11] in 1881 and subsequently by Hauser,[12] the flames or fumes rising from the object on the floor were omitted (as well as other details). Note also the difference between the rendering of the stream of liquid in our drawing and that in the older one.[13] The old interpretation (by Pottier and Hauser) that water is being poured on clothes[14] is now no longer tenable. Instead we have here perhaps a scene of perfuming clothes, probably connected with the Choes, for (1) the boy's wreath and the rich garments indicate a festive occasion, (2) the shape of the vase itself connects it definitely with the Choes, and (3) that the swing was used in connection with the Anthesteria seems certain from our literary sources.[15] Perhaps the women are getting ready for the celebration. The things on the floor may then be thickish shavings (the creases where they are folded or bent over are indicated) set on fire and saturated with a sweet essence, and the woman with the jug may be pouring out more of this essence to keep the fumes going.[16]

The picture on a vase of the same shape and nearly the same period in the collection of M. Vlasto at Athens has several points of resemblance with ours, and the subjects on the two vases must be related: A swing hangs in the middle by ropes to which wreaths and fillets are attached, and a man is setting a little boy on it. On the left two bigger boys are watching, and on the right there is a chair with a chiton, a himation, a necklace, a wreath, and two sprigs on it; a footstool is beside it, and in front a table with loaves and a large phiale. The swing with fillets, the chair with garments, jewelry, and footstool, the watching boys recall our oinochoe; besides, on the ground below the swing there are several sprigs answering in a general way to the things underneath our swing. The vase is slightly earlier than ours and has been convincingly assigned to the Eretria Painter by Mr. Vlasto.[17]

Our scene is painted with great delicacy. The clinging, transparent chitons are rendered by multitudinous curving lines, modeling, so to speak, the forms of the body; they are nowhere overaccentuated but are drawn with a light, deft hand, giving the whole a rich yet restrained appearance. It is a work by the Meidias Painter,[18]

10. Anaxandrides in Athenaios VI.242 f. Deubner, however, suggests that the name of Zeus' cupbearer was chosen with some reference to the banquet of the Choes.

11. *Céramiques,* I, pl. VIII.

12. *Op. cit.,* p. 31, fig. 4.

13. Furthermore in the old drawing the standing woman has a ball in her left hand and the boy a toy in his right. The "toy" is, I think, merely an accidental discoloration of the surface at this point. Of the "ball" there is no trace; if it never existed, as is probable, Hauser's connection of our scene with Nausikaa falls to the ground.

14. Hauser's explanation that the women are moistening clothes before folding them, "as a German Hausfrau does today," leaves out of consideration the fact that the object of such sprinkling today is to prepare the clothes for ironing, and we have no evidence of ironing in antiquity.

15. Cf. Deubner, *Att. Feste,* p. 118; also Buschor, *Ath. Mitt.,* LIII (1928), p. 100, and Furtwängler-Reichhold, III, pp. 315 f. Compare also the fillets attached to the swing in our picture with those on the skyphos 2394 in Berlin (Furtwängler-Reichhold, III, p. 28, fig. 11) and on M. Vlasto's oinochoe mentioned below. I owe to Mr. Vlasto the suggestion that fillets are represented on our vase—which enabled me to interpret the faint but certain traces of them.

16. Deubner's suggestion in a letter: "Da das Feuer unter der Schaukel mit den Kleidern entzündet ist, so handelt es sich meiner Meinung nach um eine Räucherung, durch die die Kleider einen schönen Duft bekommen sollten . . . *εἵματα θυώδεα* begegnen bei Hom. Od. V. 264; Hom. Hymn I. 184 (6), *ἄνθεσι τεθυωμένα εἵματα,* Kypria fr. 4, *σπάργανα θυήεντα,* Hermeshymn. 237. Mein Schüler Radke notiert mir aus Dioskurides I. 24, *ὑποκαπνίζουσι δὲ καὶ τὰ ἱμάτια μετὰ σμύρνης καὶ στύρακος.* Kalypso verbrennt auf ihrer *ἐσχάρα* wohlriechendes Zedern- und Thyon holz, nach dem die Insel weithin duftet." Of course, usually incense was burned in the form of grains or powder; but an experiment which Mrs. Beazley and I made of pouring citronella oil on thick shavings—which had been set on fire—proved successful. Fumes with an agreeable citronella scent rose and pervaded our clothes.

17. H. Diepolder is to publish the vase and discuss its subject in his monograph on the Eretria Painter.

18. Beazley, *V.A.,* pp. 185–189, and *Att. V.,* pp. 459–465.

who decorated the magnificent hydria in the British Museum signed by the potter Meidias.[19] He was the most gifted painter of his time, carrying on the tradition of the Eretria Painter, but in a softer, more luxurious form.[20] That his style appealed is seen by the large number of extant Meidian vases. He had many followers, and it is often difficult to distinguish between a careless work of the master and the product of an imitator.

Our oinochoe is comparable to the London hydria in quality of execution. The types of the faces, the clinging chitons, the ornamental motives on the draperies (palmettes, scrolls, stars, etc.), the decorated headdresses, above all the graceful poses, are similar in both. We note as typical renderings the delicate profile line, the two parallel lines for the upper lid, the absence of the nostril line. The hands are sensitively drawn, frequently held half-open. The thin, equable lines are in strong contrast with the often coarse contemporary work.

About 420–410 B.C.

Acc. no. G.R. 1243. Gift of L. P. di Cesnola. Said to be from Athens. On a label on the bottom of the vase is written: ᾽Αθηνῶν πρὸς μεσημβρίαν, 1872. Listed in M.M.A. *Cesnola Handbook,* no. 2 (1895 ed.), p. 133, no. 1810. Mentioned in M.M.A. *Handbook* (1930 ed.), pp. 155 f., fig. 106; McClees, *Daily Life* (1933 ed.), pp. 41 f., fig. 45. It has often been discussed, mentioned, and illustrated; cf. *Gaz. des Beaux-Arts,* VIII (1873), pp. 117 f.; Dumont-Chaplain, *Céramiques,* I, p. 364, pl. VIII; Rayet-Collignon, *Céramique,* p. 251, fig. 94; Schreiber, *Bilderatlas,* pl. LXXXII, 4; Milchhöfer, *Jahrbuch,* IX (1894), p. 64 (who was first to attribute vase to Meidias); Hauser, *Oest. Jahr.,* VIII (1905), p. 31, fig. 4; Walters, *Hist. of Anc. Pottery,* I, p. 447, note 1; Nicole, *Meidias,* p. 86, no. 1; Ducati, *Midia,* p. 111, no. 21; Bieber, *Gr. Kleidung,* p. 9, fig. 11; Buschor, *Ath. Mitt.,* LIII (1928), p. 100, note 3, and Furtwängler-Reichhold, III, pp. 315 f. (scene there interpreted as: "Anthesterien, chthonisches Opfer und Schaukel"); Deubner, *Att. Feste,* p. 113, note 3 (Buschor's interpretation doubted); Hahland, *Studien zur att. Vasenmalerei,* pp. 22, 33; A. Klein, *Child Life,* p. 35, no. 403, p. 38, no. 435; Rumpf, *Jahrbuch,* XLIX (1934), p. 20, note 4; Beazley, *V.A.,* p. 186, and *Att. V.,* p. 462, no. 38; Hoppin, *R.-f.,* II, p. 189, no. 37.

RELIEF contour except for hair, which is reserved. Red (only discoloration remains) for flames, inscriptions, and fillets attached to swing (the last also indicated in part by relief lines). Applied clay, doubtless once gilded, for balls on headdresses, disk earring of standing woman, diadems on swing and chair. Stream of liquid and strings by which stool is suspended were lightly incised in glaze before firing; for strings relief lines were also used (alongside incisions).

Scene framed above with band of enclosed palmettes and dots; below with egg and dart; at sides with superimposed zigzag lines.

Broken in many pieces; put together with minor restorations. Surface of glaze has suffered much. Walls very thin.

Height: $8\frac{7}{16}$ in. (21.4 cm.).

Width: $7\frac{1}{16}$ in. (17.9 cm.).

19. E 224; Furtwängler-Reichhold, I, pls. 8, 9.

20. The intimate relation between the Eretria Painter and the Meidias Painter is once more made clear by the close connection between Mr. Vlasto's oinochoe and ours.

SCHOOL OF THE MEIDIAS PAINTER

160 LEKYTHOS

Aphrodite and Pompe[1]

Plates 159, 176

SQUAT body; handle with central rib.

In the center is seated a youth, Chrysippos (+ṖΥƐIΓΓOƐ), wearing a mantle, a petasos, and high-laced sandals.[2] Before him is Eros ([Eρ]Ω̣Ƹ), who points in the direction of a seated woman dressed in a chiton and a himation. The inscription [A]ΦṖ[3]OΔ̣ITH identifies her as Aphrodite. Beside her are a chest and a pair of shoes.

1. The inscriptions on this vase have only recently been discovered and were therefore not taken into account in earlier publications.

2. See p. 99, note 3.

3. Only the vertical stroke is preserved, so the letter might be an iota; but in view of the other letters a rho seems certain.

To the left of this group is a woman in a belted chiton turning toward Aphrodite and offering her a branch in a flat basket.[4] At the right is another woman (inscribed ΓΟΜΓΗ, "Procession"), looking toward the central group; she too is seated and wears a belted chiton. On the ground by her side is a basket made of a framework of arches and joined by crosspieces; only the outlines now appear, but it was presumably in applied clay, gilded. The women all have headdresses (decorated with leaves) of a type popular at this time—a broad band covering the back of the head and kept in place by a narrow fillet (perhaps sewn to it) which passes several times round the head;[5] Aphrodite and Pompe have necklaces. The scroll beneath Aphrodite and the palmette below the youth were presumably ornaments on rectangular stools, which were once painted but have disappeared. The uneven ground is marked by lines lightly incised in the glaze.

The newly deciphered inscription identifying Pompe confirms the identification of the object standing near her as a processional basket like the one on the oinochoe no. 169 (see p. 216). Such baskets occur repeatedly elsewhere in conjunction with Aphrodite, and in wedding processions.[6] Our scene makes it clear that also in those cases they must be conceived as processional baskets—carried in the wedding πομπή.[7] The shoes are then probably the νυμφίδες, "the shoes given to brides."[8]

A typical Meidian product. The graceful figures and attractive composition are directly derived from Meidian prototypes, but the execution is not so delicate as in no. 159. The attitude of Aphrodite, one hand on the ground, the other raised, is popular on Meidian vases.

About 410 B.C.

Relief contour except for hair, which is reserved, and small portions here and there. The figure of Eros was once painted (traces of white remain). For processional basket, seats, and ground see above.

Above scene, enclosed palmettes; below, eggs and dots. At back, pattern of scrolls, buds, and four palmettes; at base of neck, tongues. Upper side of mouth black. On bottom of foot, six concentric circles made with turning tool.

Surface much injured. Some rifts in glaze.

Height: $7\frac{7}{8}$ in. (20 cm.).

Width: $4\frac{3}{4}$ in. (12.1 cm.).

Acc. no. 11.213.2. Purchased in 1911, Rogers Fund. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 156; Hahland, *Studien zur att. Vasenmalerei,* p. 39, no. 22; Schefold, *Untersuchungen,* p. 157. Attributed to the school of the Meidias Painter by Beazley, *V.A.,* p. 186; listed by him in *Att. V.,* p. 461, no. 22, with the works of the Meidias Painter but not as necessarily by his hand. Illustrated in Richter-Milne, *Shapes and Names,* fig. 101.

161 PYXIS

Aphrodite and Her Attendants

Plates 159,[1] 178

Cylindrical shape; flat lid without handle; rim of lid and foot in several degrees.

Aphrodite (ΑΦΟΔΙΤΗ, with ρ omitted) is seated on a chair (klismos), and her attendants are bringing her gifts. Peitho (ΓΕΙΘΩ) carries a chest with balls along the top[2] and a sash. Hygieia (ΗΥΓΙΕΙΑ) brings a chest with similar balls and a perfume vase (plemochoe?[3]). Daimonia (ΔΑΙΜΟΝΙΑ) has a necklace and perhaps held something (a fruit?) in her open left hand. Euklea

4. For such baskets cf. Deubner, *Jahrbuch,* XL (1925), pp. 218 f., fig. 19.

5. Perhaps the ancient kekryphalos (Steininger in Pauly-Wissowa, VII, *s.v.* Haartracht und Haarschmuck, col. 2129) or—I think more probably—the opisthosphendone (Bieber, *Gr. Kleidung,* pp. 26, 87).

6. To the list given by Deubner, *op. cit.,* pp. 217 ff., add Schefold, *Untersuchungen,* pl. 50.

7. Schefold, *op. cit.,* pl. 50; Hypereides *For Lykophron* 5 (ed. Blass).

8. Hesychius, *s.v.* νυμφίδες; see also p. 174, note 6.

1. On the composite photograph reproduced in pl. 159 the inscriptions have been reinforced.

2. Cf. Beazley, *C.V.: Oxford,* I, p. 28, under pl. 37, 3, 4: "row of balls, as often, on the lid of the wooden box; perhaps signifying, by a convention, the contents."

3. Cf. Richter-Milne, *Shapes and Names,* pp. 21 f.

(ΕΥΚΛΕΑ[4]) carries a round wicker basket and a broad fillet; she is talking to a companion, named Aponia (ΑΠΟΝΙΑ).[5] In their midst a little girl, Paidia (ΠΑΙΔΙΑ), is playing, balancing a stick on her finger. Behind the seated goddess is a wool basket. Three of the women wear girded peploi with overfolds; the others have chitons and himatia, except the girl, who wears only a chiton, with overfold, belted. Several wear broad fillets and earrings, and the seated woman has bracelets. The scene is in the interior of a house, as is indicated by the Ionic column.

The place of the usual Athenian lady is here taken by Aphrodite. Persuasion, Health, Luck, Good Repute, Freedom from Toil, and Play minister to her wants.[6]

The game of balancing a stick is not often represented.[7]

A Meidian product, but not by the Meidias Painter himself. The most attractive figure is that of the little girl.

About 420–410 B.C.

Relief contour except for hair, which is reserved, most of draperies and flesh parts, wool basket, parts of fillets. Yellow on raised white for balls on two chests and beads of necklace. Thinned glaze for markings of grain of wood on chests.

On cover, design of palmettes and lotos flowers with raised white centers originally yellow; eggs and dots round edge. Round foot, eggs and dots; on bottom of foot, concentric circles, some black, others tooled.

Broken in a number of pieces; put together with nothing missing except two chips in foot. Black glaze has become brownish, probably in funeral pyre, for color varies in different pieces.

4. For the omission of the ι before the α cf. Meisterhans, *Grammatik*[3], pp. 40 ff.

5. The presence of the first Α was not ascertained until after pl. 159 had been made.

6. Cf. the scene on the aryballos E 697 in the British Museum (Furtwängler-Reichhold, II, pl. 78, 2).

7. For other examples cf. oinochoe 1322 in Athens (Collignon-Couve, no. 1333); skyphos 5237 in the Villa Giulia Museum; an epinetron in the possession of E. Langlotz; and pelike R.C. 117 in Naples (Beazley, *Att. V.*, p. 438, no. 8).

Height: 2 15/16 in. (7.5 cm.).
Height with cover: 3 1/4 in. (8.3 cm.).
Diameter of cover: 4 in. (10.2 cm.).

Acc. no. 09.221.40. Purchased in 1909, Rogers Fund. Mentioned in M.M.A. *Bulletin,* V (1910), pp. 40 f., 143, 145, fig. 7, and *Handbook* (1930 ed.), p. 156; A. Klein, *Child Life,* pp. 23, 51, no. 293, pl. XXIV c; McClees, *Daily Life* (1933 ed.), p. 44. Attributed to the school of the Meidias Painter by Beazley, *V.A.,* p. 188. Attribution listed by Hoppin, *R.-f.,* II, p. 196, no. 62. Illustrated in Richter-Milne, *Shapes and Names,* fig. 145.

162 HYDRIA

Thamyras and the Muses

Plate 160

Mouth in three degrees. For foot and one handle see below.

In the center of the scene a youth is seated playing the lyre. He is surrounded by seven women, placed at different heights in the picture, and two Erotes. The women are in various attitudes, seated and standing; one is playing the cymbals, two hold lyres, one has a scepter. Near the center of the picture, just below the youth, is a platform on which are placed three female statuettes (their diminishing heights presumably are intended to suggest perspective); and behind the platform is what seems to be a griffin. The trees (five) indicate that the scene is out of doors. At the top of the picture is a wreath, below one handle a lyre, below the other a swan.

The surface is so badly preserved that details are often difficult to make out. As far as one can see, the youth has a chiton, a mantle fastened in front with a large brooch, a laurel wreath, and laced boots.[1] Most of the women wear belted peploi decorated with palmette patterns (one has a chiton and a decorated himation), ornamented headdresses, bracelets, and necklaces. The Erotes are nude and have leafy fillets. The statuettes have long garments, evidently peploi, and leafy fillets.

1. Cf. Erbacher, *Gr. Schuhwerk,* p. 57.

The clue to the subject is given by a similar painting on a vase in the Jatta Museum at Ruvo.[2] There too a youth with a lyre, a wreath, and boots is the principal figure, and he also is surrounded by women and Erotes, in an open-air setting; in addition he has his name inscribed, Thamyris;[3] and there are present also a male figure, inscribed Apollo, and Aphrodite. The scene has therefore been interpreted as the musical contest between Thamyras and the Muses, which was provoked by the singer.[4] But, as Robert pointed out,[5] there is in the Ruvo picture no suggestion of enmity on the part of the Muses or of the punishment inflicted on the presumptuous mortal. And this is the case also in our picture. Perhaps there was another version of the myth, not recorded in literature, according to which Thamyras was at least at one time favored by the Muses.[6] Possibly the lost tragedy *Thamyras* by Sophokles,[7] which familiarized the legend among the Athenians, would have given us a clue.[8] The three statuettes are evidently figures of Muses, for nine such figures appear on a volute krater by Polion[9] with Thamyras and the Muses; we know that the number of the Muses varied and was often three.[10] It is also noteworthy that on a hydria in the Vatican[11] showing Thamyras and the Muses three little figures are drawn above a branch at the top of the picture, and similar ones occur on a hydria with the same subject in Naples.[12] The presence of a griffin—if it is one—is appropriate in this milieu, for the griffin is associated with Apollo.[13]

The style is Meidian; but the line is coarser than in the works by the Meidias Painter himself.

About 410 B.C.

RELIEF contour for faces, necks, nude parts of Erotes, parts of their wings, some nude parts of Muses, fillets, Thamyras' shoes, lyres, trees, scepter, platform. White, with yellow (thinned glaze) over it, for bracelets, necklaces, earrings, parts of fillets, Thamyras' wreath, fruit of trees and of wreath at center top, cymbals.

Above scene, palmettes; below, double, interlocking meanders in groups of four (once three) alternating with checkered and dotted squares. At vertical handle, palmettes and scrolls. On outer side of mouth, egg pattern; upper side of mouth black. Inside of neck black.

Broken in a number of pieces; put together with some restorations, including foot and one horizontal handle. Surface has suffered.

Height (as restored): $14\frac{5}{16}$ in. (36.4 cm.).
Width with handles: $13\frac{3}{8}$ in. (33.8 cm.).

2. Jatta, *Röm. Mitt.,* III (1888), pp. 239 ff., pl. IX; Beazley, *Att. V.,* p. 460, no. 12.

3. On the inscriptions and their probable genuineness cf. Jatta, *op. cit.,* III (1888), p. 240, note.

4. On this myth cf. especially Höfer in Roscher's *Lexikon, s.v.* Thamyras, cols. 464 ff.; Robert, *Gr. Heldensage,* I, pp. 413 ff.; Beazley, *C.V.: Oxford,* fasc. 1, p. 25, under pl. 32, 1, and fasc. 2, p. vii, under pl. 32, 1; Gebhard in Pauly-Wissowa, 2d series, V, *s.v.* Thamyris (1), cols. 1236 ff.; Kees in Pauly-Wissowa, XVI, *s.v.* Musai, cols. 709 ff.

5. *Op. cit.,* p. 414, note 5.

6. Robert, *loc. cit.*

7. Cf. Pearson, *Frag. of Sophocles,* I, pp. 176 ff.; Séchan, *Études sur la tragédie grecque,* pp. 193 ff.; von Blumenthal in Pauly-Wissowa, III A, *s.v.* Sophokles, cols. 1060 f., no. 43. Thamyras was the Attic spelling; cf. Robert, *op. cit.,* p. 413, note 5, and the inscription on the hydria in the Vatican (see below, note 12).

8. As it is said that Sophokles took the part of Thamyras in his own tragedy and that he was represented playing the lyre in the paintings of the Stoa Poikile (*Vita Soph.* 5) Hauser (*Oest. Jahr.,* VIII [1905], pp. 35 ff.) has advanced the theory that the vases where Thamyras appears happy go back to the votive pinax dedicated by Sophokles on this occasion. Against this see Wilamowitz, *Hermes,* XXI (1886), p. 612, note 1; Rupprecht, *Philologus,* LXXVI (1920), pp. 213 ff.; Schröder, *Jahrbuch,* XXX (1915), p. 114.

9. From Comacchio; cf. *Riv. ill. del popolo d'Italia,* VI (Nov., 1928), pl. opp. p. 38; Casson, *Technique,* fig. 21; Aurigemma, *Museo di Spina,* pp. 208 ff., pl. CX.

10. Cf. Kees in Pauly-Wissowa, XVI, *s.v.* Musai, cols. 687 ff.

11. *Mon. dell' Inst.,* II (1834–1838), pl. XXIII. This drawing is reproduced by S. Reinach, *Rép. des vases peints,* I, p. 96, no. 4; Hauser, *op. cit.,* p. 38, fig. 6; Höfer in Roscher's *Lexikon, s.v.* Thamyras, col. 479, fig. 3; Pfuhl, *Malerei,* III, fig. 511. The little figures have not been recognized as statuettes by any of the commentators, but they seem to me to be clearly such.

12. *Mon. dell' Inst.,* VIII (1864–1868), pl. XLIII, 2 = *Oest. Jahr.,* VIII (1905), p. 39, fig. 7. An examination of this hydria has convinced me that here too statuettes rather than branches or flowers were intended; the old drawing is misleading.

13. Farnell, *Cults of the Gr. States,* IV, pp. 313 ff.

Width without handles: $10\frac{5}{16}$ in. (26.2 cm.).

Acc. no. 16.52. Gift of John Marshall, 1916. Described in M.M.A. *Bulletin,* XI (1916), pp. 125–128, fig. 4, and *Handbook* (1930 ed.), p. 156. Attributed by Beazley tentatively to the Meidias Painter himself, *V.A.*, pp. 185, 187, fig. 116; to the school of the Meidias Painter, *Att. V.*, p. 460, no. 8. First attribution listed by Hoppin, *R.-f.*, II, p. 189, no. 36. Referred to by Hahland, *Studien zur att. Vasenmalerei,* pp. 41, 49, no. 30.

VI. ORNATE[1] STYLE

ABOUT 400–370 B.C.

THE Peloponnesian War and its disastrous ending had seriously impaired the commerce of Athens. Nevertheless, in a few years she was able to regain to some extent her Western markets—at least so we may surmise from the early fourth-century Attic vases which have been found in considerable numbers in Italy. Gradually, however, as South Italy rose in political power, her local Apulian, Lucanian, and Campanian vases took the place of these Athenian stragglers. By the second quarter of the fourth century the fleets of pottery-laden ships that had plied between Athens and Italy for almost two hundred years were to be seen no more.

The panel painters of the period are now active outside of Athens—in Sikyon and Thebes.[2]

Vase paintings develop the styles of the preceding epoch, especially that of the Dinos Painter. The uneven thickness of the lines, the dark stripes and checkers in the patterns on the garments, and the copious additions of white, often with yellow details, give to the vases a picturesque but overladen appearance. Vase paintings are now frankly pictures on a small scale, no longer decorative designs; and therefore they can give us some idea of the colorful, large paintings of that time, in which—to judge from the descriptions—the old linear tradition was finally abandoned. Side by side with these ornate vases a simpler style persists, in which the red and black color scheme, with only slight touches of accessory colors, is retained. The squat lekythoi signed by Xenophantos and dated in the first quarter of the fourth century,[3] are conspicuous examples of the occasional combination of relief and red-figure.

On account of the pictorial style of most vase paintings of this period comparisons with contemporary sculptures are difficult to make. In general the easy poses and soft draperies can be compared with such early fourth-century sculptures as the akroteria and pediments from Epidauros.

There are several important landmarks for the chronology of this style. We have noted the evidence obtained from the vase fragments found in the burial plot of Dexileos (p. 192), and there are other clues.[4]

(1) On a krater of the ornate style in Naples a flute player is named Pronomos;[5]

1. "Ornate" is here used as perhaps the most convenient term to describe the style of outstanding examples (such as our nos. 163–165) and to distinguish it from the more delicate, though in a sense also ornate, Meidian style.

2. Cf. Overbeck, *Schriftquellen,* pp. 330 ff., pp. 334 ff.; A. Reinach, *Recueil Milliet,* pp. 250 ff., 268 ff.

3. Cf. Schefold, *Untersuchungen,* p. 70.

4. On this subject cf. especially Hahland, *Vasen um Meidias,* pp. 6 ff.

5. Cf. Furtwängler-Reichhold, III, pls. 143–145, and Buschor's text, pp. 132 ff.

there is a reference to a Pronomos in the *Ekklesiazousai* of Aristophanes,[6] and the name also occurs in an inscription of 384–383.[7] It is possible that in all three cases the allusion is to the famous Theban musician Pronomos.[8] Though the fame of this flute player lasted for a considerable time (he is said to have taught Alkibiades,[9] and his music was played while the walls of Messene were building [369]),[10] it is not likely that a Theban enemy was honored on an Attic vase during the Peloponnesian War. So—if the assumption regarding Pronomos is correct[11]—the date of the Naples vase should be posterior to that war—that is, the end of the fifth or the early part of the fourth century.

(2) The commercial relations between Athens and Cyprus, active during the reign of Evagoras I of Salamis (411–374/3), stopped with the end of his rule. In the tombs at Marion in Cyprus many Athenian vases have come to light, all of the late Meidian and ornate styles, none of the succeeding Kerch one.[12] From this we may infer that the ornate style continued during the whole of the first quarter of the fourth century.

(3) The Panathenaic amphorae datable in the first third of the fourth century[13] show Athena clothed in a garment richly decorated in the manner of the ornate style.[14] In spite of archaizing tendencies the contemporary fashion was followed.

Our collection includes two significant pieces of this period—a fragment of a krater by the Painter of the New York Centauromachy and an amphora by the Suessula Painter. A pelike with Herakles in the garden of the Hesperides and a hydria with Theseus show the simpler color scheme and the delicate line work which herald the Kerch style.

6. 102: τὸν Προνόμου πώγων' ἔχων, "wearing the beard of Pronomos." A Scholiast adds that this is the flute player.

7. As the father of a flute player named [Oi]niades (*I.G.*, II, 1234). The Theban flute player was the son of an Oiniades (*Anth. Plan.* 28).

8. Cf. Pausanias IX. 12. 5–6.

9. Douris in Athenaios IV. 184 d.

10. Pausanias IV.27.7.

11. We must remember, however, that there was apparently a musical family in Thebes continuing for several generations in which the name Pronomos appears more than once (cf. *I.G.*, II, 1292). That the musician on the Naples vase has no beard whereas Aristophanes' Pronomos was bearded can easily be explained by the license which vase painters took in such matters (Hahland, *op. cit.*, p. 17, note 9). Besides, as Beazley suggests, he might have been beardless at the time the vase was painted and acquired a beard by the time of the *Ekklesiazousai*.

12. P. Herrmann, "Das Gräberfeld von Marion auf Cypern," *Berl. Winckelmannsprogramm,* XLVIII (1888), pp. 34–36; Hahland, *op. cit.*, p. 7.

13. Hauser, *Neu-att. Reliefs,* pp. 161 f.

14. Brauchitsch, *Preisamphoren,* p. 80, fig. 11; Smets, "Groupes chronologiques des amphores panathenaïques inscrites," *L'Antiquité classique,* V (1936), pp. 96 ff.

PAINTER OF THE NEW YORK CENTAUROMACHY

163 FRAGMENT OF A VOLUTE KRATER

Battle of Lapiths and Centaurs

Plate 161[1]

The subject was a large centauromachy, of which the central portion is preserved. We see Theseus (or Peirithous) fighting the centaur Eurytion (ΕΥΡ[ ]), the heads of two young Lapiths, Phorbas and Chrysippos (ΦΟΡΒΑΣ and ΧΡΥΣΙΠΠΟΣ), and parts of other Lapiths and centaurs (one centaur inscribed [ ]ΛΟΙ-ΝΟΣ). The lampstand of which the lower part is preserved at the right probably also served for the hanging up of the ladles used for dipping into the krater;[2] it was part of the paraphernalia of the feast which was proceeding when the quarrel began. The Lapiths have mantles decorated with crosses and palmettes hanging from their shoulders and leafy, bejeweled fillets in their hair; Eurytion wears an animal skin as a chlamys.

The execution is careful, and there is a certain grandeur in the figure of Theseus and the heads of the young Lapiths. The artist has been called the Painter of the New York Centauromachy after our fragment.[3] His style resembles somewhat that of the Dinos Painter. The influence of Pheidian sculpture is apparent. We may compare our scene with another work by this artist, a fragment of a volute krater from Pantikapaion in the Hermitage;[4] note the similar facial type—long nose slightly convex to the face, short upper lip, and eye with generally straight lids and black dot for the iris touching the upper lid only—also the wavy locks and the garments ornamented with crosses and palmettes.

The superimposed colors on the lion's skin and elsewhere (see below) recall Apollodoros' mixed colors (see p. 190).

Eurytion is the name of the centaur who, according to Pausanias,[5] is seizing the wife of Peirithous on the Olympia pediment; he is one of the best known of the centaurs. Eurynomos and Eurybios—other possible reconstructions of the name—occur only in writers of the Roman age. No centaur name ending in *loinos* has been preserved; we may conjecturally restore it as Philoinos. Phorbas is known as an Attic hero and friend of Theseus;[6] there is also a Lapith named Phorbas.[7] Chrysippos is not elsewhere mentioned as a participant in a centauromachy.

About 400 B.C.

RELIEF contour except for hair, which is reserved, portions which are painted white, and here and there elsewhere. Red, perhaps on white, for inscriptions (only discoloration preserved). White for bodies of two centaurs and for part of lion's skin on Eurytion (the rest has only whitish strokes and lines in thinned glaze). Thinned glaze for pubes and line between navel and pubes of Theseus, markings on hoofs and fetlocks, a few lines on white bodies of centaurs (anatomical markings and hairs of tail); as a wash on equine part of Eurytion and on inner side of his lion's skin. Reddish brown marks on this skin.[8] Applied clay, originally presumably gilded, for stand and jeweled fillets. Lines indicating ground lightly incised in black glaze.[9] A few preliminary-sketch lines.

Some chips and scratches on surface. Considerable traces of red ocher wash, especially on Theseus, upper part of Eurytion, and head of Phorbas.

1. In the photograph for pl. 161 we have added the tail of Eurytion and the upper part of a volute krater from Hauser's drawing (in Furtwängler-Reichhold, III, p. 52, fig. 23, p. 51, note 25). The piece containing these two details has disappeared. Cf. Hauser, *ibid.*, who states that he found and bought the piece and gave it to Bourguignon, in whose collection the other fragments were at the time. "Er scheint es aber verschleudert zu haben."

2. Hahland, *Vasen um Meidias,* pl. 5.

3. Beazley, *V.A.*, p. 184, and *Att. V.*, p. 456.

4. Furtwängler-Reichhold, III, p. 53, fig. 24.

5. V.10.8.

6. Roscher in Roscher's *Lexikon, s.v.* Phorbas (4), col. 2428.

7. *Ibid., s.v.* Phorbas (1), col. 2424.

8. Not blood stains as Hauser suggested but markings on the skin, I think.

9. The burr along the lines shows that the incisions were made on the glaze *before* it was fired.

Height: 8¼ in. (21 cm.).

Width: 11¾ in. (29.9 cm.).

Acc. no. 06.1021.140. Purchased in 1906, Rogers Fund. Said to be from Capua. From the Bourguignon collection, Naples. Described and illustrated in Canessa Sale Catalogue, p. 37, no. 112; Sambon, *Coll. Canessa,* p. 39, no. 116. Published by Hauser in Furtwängler-Reichhold, III, text to pls. 128, 129, p. 52, fig. 23 (see above). Illustrated by Nicole, *Meidias,* p. 109, fig. 25; Ducati, *Midia,* p. 117, no. 32, fig. 8. Mentioned by Hahland, *Vasen um Meidias,* pp. 5, 8, and *Studien zur att. Vasenmalerei,* p. 11. Artist named Painter of the New York Centauromachy by Beazley, *V.A.,* p. 184, and *Att. V.,* p. 456, no. 2. Attribution listed by Hoppin, *R.-f.,* II, p. 217, no. 3.

SUB-MEIDIAN

164 TOY OINOCHOE

Children

Plates 161, 177

CHOUS shape.[1] Trefoil mouth; handle with central rib.

Four children playing at being revelers. One has a tympanon, two have torches, the fourth holds a wreathed oinochoe. A little dog jumps up at them, as excited as they are. They have mantles draped over their shoulders, and one wears a sleeved coat. All have ivy wreaths in their hair. The shape of the vase and the wreathed oinochoe in the picture suggest that the little boys are playing at a Choes revel.[2]

A charming, spirited scene. The style is derived from that of the Meidian school.

About 400 B.C.

RELIEF contour except for hair, which is reserved, and for nude parts and mantle of boy facing dog, which are painted white with thinned glaze lines. Applied clay, originally probably gilded, for leaves of wreaths.

On neck, laurel wreath; below scene, eggs.

1. For such toy oinochoai, probably given to children as presents on the Choes, cf. Richter-Milne, *Shapes and Names,* pp. xxii, 19.

2. Deubner, *Att. Feste,* p. 244.

Bits of mouth and of foot restored; otherwise not broken, but surface in bad condition, especially at back. Extensive traces of red ocher application.

Height: 3¼ in. (8.3 cm.).

Width: 2½ in. (6.4 cm.).

Acc. no. 06.1021.196. Purchased in 1906, Rogers Fund. From the collection of Eugène Piot. Published by Piot, *Gaz. arch.,* IV (1878), pp. 55–59, pl. 7; Sambon, *Coll. Canessa,* p. 71, no. 246, ill., pl. XVII. Mentioned by Hahland, *Studien zur att. Vasenmalerei,* p. 49; A. Klein, *Child Life,* p. 27, no. 324, p. 12, no. 142, p. 38, no. 432. Subject discussed by Deubner, *Att. Feste,* p. 244. Attributed by Beazley to the Meidias Painter in *V.A.,* p. 186, to his school in *Att. V.,* p. 463, no. 46. First attribution listed by Hoppin, *R.-f.,* II, p. 189, no. 35.

SUESSULA PAINTER

165 AMPHORA

Soldier Departing; Libation

Plates 162, 169

TWISTED handles; mouth and foot in two degrees; tooled line between body and foot.

(A) A soldier leaving home. He holds his horse by the rein and grasps two spears. On one side are his old father, leaning on a stick, and a young companion in arms; on the other his mother, with a phiale and an oinochoe, ready to pour the libation. The departing youth wears a black-bordered chlamys, a fillet, a petasos tied with strings under his chin, and high-laced sandals over stockings;[1] the father a richly ornamented chiton, a black-bordered himation, and a fillet; the second youth has a chlamys, high-laced sandals, a crested Corinthian helmet tied under his chin, a spear, and a round shield with a wreath and central rosette as device; the woman an ornamented, belted chiton, spiral bracelets, and leaves in her hair.

(B) A bearded man grasping a staff is confronted by a woman who holds a phiale and an oinochoe ready to pour a libation. He wears a himation and a fillet, she has a belted chiton and leaves in her hair.

1. See p. 99, note 3.

The copious additions of white and yellow, the pictorial rendering of the richly ornamented garments, the uneven thickness of the lines, all are in line with the style of this period. There are five similar small amphorae with twisted handles, evidently painted by the same man.[2] As four of the group (including ours) were found in Suessula in Campania, the artist has been called the Suessula Painter.[3] His most ambitious work is a large amphora with twisted handles from Melos in the Louvre.[4]

First quarter of the fourth century B.C.

RELIEF contour in A except for hair, which is reserved, crest, and here and there on drapery; none in B. White with yellow thinned glaze markings over it for horse, bosses on the father's belt, berries of wreath and central rosette on shield, bracelets, and leaves in woman's hair. White for hair (with yellow fillet), beard, and mustache of the father; lacings of horseman's sandals, strings by which petasos and helmet are tied, reins of horse (once with yellow?). Bracelets were painted in thinned glaze before white was added. Some lines for folds and of crest are brown, perhaps not intentionally.

On neck above A and B, design of palmettes and scrolls in white with yellow thinned glaze on tips of leaves. Above scenes, tongue pattern; below, interlocking meanders in groups of three alternating with checkered squares. Under handles, two superimposed palmettes and scrolls; on outer side of handle attachments, eggs and dots. Upper side of mouth and side of upper degree of foot reserved.

Not broken and in excellent condition. Surface slightly encrusted in places.

Height: 13¾ in. (34.9 cm.).

Width with handles: 6 15/16 in. (17.6 cm.).

Width without handles: 6 13/16 in. (17.3 cm.).

Acc. no. 17.46.1. Purchased in 1917, Rogers Fund. Said to be from Suessula. Listed in Borelli Bey Sale Catalogue, p. 25, no. 226, pl. XXI. Mentioned in M.M.A. *Handbook* (1927 ed.), pp. 184 f., fig. 125; Gabrici, *Mon. Linc.*, XXII (1913), col. 682, fig. 234, 2; Beazley, *V.A.*, p. 184; Hahland, *Studien zur att. Vasenmalerei*, p. 61, note 2, p. 76, no. 6. Illustrated in Richter-Milne, *Shapes and Names*, fig. 23.

2. Cf. Gabrici, *Mon. Linc.*, XXII (1913), col. 682, fig. 234, pl. XCII; Beazley, *V.A.*, p. 184.

3. By Beazley, in a letter to me dated Nov. 18, 1929. In addition to the six amphorae mentioned by him in *V.A.*, he attributed in this letter two column kraters—E 490 in the British Museum and 11045 in Madrid.

4. Furtwängler-Reichhold, II, pls. 96, 97.

UNATTRIBUTED

166 PELIKE

Herakles and the Hesperides; Youths

Plates 162, 163, 173

CENTRAL rib on each handle.

(A) Herakles in the garden of the Hesperides. In the center is the tree of the golden apples with the serpent guarding it. Herakles (ΗΡΑΚΛΕΞ)[1] has arrived, tired from his long journey; he is leaning on his club, explaining his mission to a Hesperid named Pasithea (ΠΑΞΙΘΕΑ). The latter sits by the tree, graciously listening, one hand on the serpent. Behind her are another Hesperid, adjusting the overfold of her peplos, and Ocean (ΩΚΕΑΝΟΞ), horned, leaning on his stick. His presence indicates the locality of the scene as the shores of the river Okeanos.[2] Pasithea wears a belted chiton and a himation draped over her head. The second Hesperid has, besides her peplos, a decorated fillet and earrings; Okeanos wears a mantle. Herakles' mantle is draped over his club and caught between the knees.

(B) Three youths wearing mantles; two have strigils.

Representations of Okeanos are rare in Greek art,[3] so this picture of him is of considerable interest. Πασιθέα does not occur elsewhere as the name of a Hesperid; but a Nereid is so named in Hesiod,[4] also one of the Graces in the *Iliad*.[5]

The color scheme is simpler than those in nos. 164, 165. The vase is a precursor of the Kerch

1. For Η=he, see p. 195, note 4.

2. Cf. Hesiod *Theogony* 215: πέρην κλυτοῦ Ὠκεανοῖο.

3. Weizsäcker in Roscher's *Lexikon*, *s.v.* Okeanos, cols. 817 ff.

4. *Theogony* 246.

5. XIV. 269.

style; but the lines, though thin and weak, still have something of the early flow and are not yet broken up into multitudinous short strokes. The style is derived from the work of the Painter of the Jena Cups.[6]

First quarter of the fourth century B.C.

RELIEF contour in A for forehead-nose lines, arms, Herakles' back (including neck), serpent, tree, club, horn, part of stick; none in B. Red or another color (only discoloration remains) for leaves (or apples?) of tree. Thinned glaze for parts of hair. Slight traces of preliminary sketch.

Above and below scenes, tongues; on outside of mouth, eggs and dots; below handles, double palmettes and scrolls. On bottom of foot, grooved band.

Chipped in places but not broken. Remains of red ocher application on bottom of foot.

Height: 9¾ in. (24.7 cm.).

Width: 8¼ in. (20.9 cm.).

Acc. no. 08.258.20. Purchased in 1908, Rogers Fund. Mentioned in M.M.A. *Bulletin,* IV (1909), p. 103; Hahland, *Studien zur att. Vasenmalerei,* p. 66; Schefold, *Ath. Mitt.,* LIX (1934), p. 138, Beilage XIII, 2 (shape discussed).

167 HYDRIA

Poseidon and Theseus or Pelops

Plates 163, 172

MOUTH and foot lipped at top.

Poseidon, mounted on a sea horse and grasping his trident, extends his hand in welcome to a youth (Theseus or Pelops). The seaweed (or spray?) beneath the horse's body marks the locality as the sea. Poseidon wears a laurel wreath and a mantle round the lower part of his body. The youth has a mantle and sandals.

Theseus, his divine origin challenged, descended to the bottom of the sea to prove it. His meeting with Amphitrite is represented on the famous cup in the Louvre[1] and his encounter with Poseidon on several other vases.[2] But in our scene Poseidon is on a sea horse. As he would hardly be riding at the bottom of the sea,[3] either we have here a different version of the legend or the youth is not Theseus but Pelops, standing on the beach and asking Poseidon for help in his race with Oinomaos.[4]

The delicate, broad style and simple color scheme place this vase in the period of the Painter of the Jena Cups (cf. no. 166).

First quarter of the fourth century B.C.

RELIEF contour only for trident. Red for straps of youth's sandals and plants beneath sea horse. Thinned glaze for parts of hair. Slight traces of preliminary sketch.

Above and below scene, bands of eggs and dots.

Large piece of back of vase, with part of horizontal handle, broken; repaired with slight restorations. Surface chipped in places. Remains of red ocher application on sea horse, on upper side of mouth of vase, and on bottom of foot.

Height: 7¾ in. (19.7 cm.).

Width with handles: 6¾ in. (17.1 cm.).

Width without handles: 5½ in. (13.9 cm.).

Acc. no. 21.88.162. Purchased in 1921, Rogers Fund. Mentioned in M.M.A. *Bulletin,* XX (1925), pp. 130 f., fig. 8, and *Handbook* (1930 ed.), p. 158. Illustrated and subject discussed by Curtius, *Antike,* III (1927), pp. 167 f., fig. 4.

6. Cf. for instance Hahland, *Vasen um Meidias,* pl. 23.

1. Furtwängler-Reichhold, I, pl. 5; Pfuhl, *Malerei,* III, fig. 398.

2. For a list of four such representations cf. Steuding in Roscher's *Lexikon, s.v.* Theseus, cols. 695 f.; Jacobsthal, *Theseus auf dem Meeresgrunde,* p. 5; Robert, *Gr. Heldensage,* II, p. 682, note 4; A. H. Smith, *J.H.S.,* XVIII (1898), pp. 276 ff. Beazley adds the oinochoe at Yale (*V.A.,* p. 61, fig. 39).

3. Beazley pointed out this difficulty to me.

4. Cf. Pindar *Ol.* I. 71 ff. For this interpretation cf. Curtius, *Antike,* III (1927), p. 168.

VII. KERCH STYLE

ABOUT 370–320 B.C.

WITH the Kerch period we reach the last phase of Athenian red-figured pottery. We have seen that Italy, though she continued to import Athenian ware during the early part of the fourth century, soon favored her own products. Presently, however, Athens acquired an extensive market in the cities of the Greek colonists of southern Russia. Quantities of Athenian pottery have been found at Kerch (Pantikapaion) and Olbia on the Black Sea; and though the same type of pottery has also come to light elsewhere[1] (for instance at Alexandria, Kamiros, in the Cyrenaica, and of course in Greece), the style is generally referred to as "Kerch," after the chief finding place. The period assigned to it—about 370 to 320—is politically that of the Arcadian League and the beginning of the Macedonian domination. In art the great names are Praxiteles, Skopas, and Lysippos as sculptors, Nikias of Athens and Apelles as painters.

The Kerch style is evolved from that of the preceding period, but there is much that is new in it. Instead of the delicate curves and effective contours of the late free style we now have many short, very thin lines to indicate the actual structure of the folds and the plastic shapes of the body. It is no longer the pictorial but the sculptural conception that counts. Indeed many of the figures have the appearance of having been copied from statues of the time. The renderings of hair and eye are the same as in the foregoing period. The hair is drawn in separate wavy strands on a reserved background, the eye with the lower eyelid very short—the linear equivalent of shallow carving. The subjects continue to be taken largely from the life of women, but cult scenes are now specially favored and mythological scenes are also common.

As in the preceding period other colors—chiefly white, pink, and gold leaf; occasionally blue and green—were added to enrich the red and black scheme. Thinned glaze was still used, especially for parts of the hair and for lines on the white; not so much for anatomical markings on reserved ground. Inscriptions, so frequent in the early days and popular also in the late free style, now occur only rarely.[2] The vases are slenderer, more elongated than before, with a tendency to ogee curves; the sturdiness of former days has gone.

Important chronological clues help to determine the date of the Kerch style.[3]

1. Cf. Ducati, *Saggio di studio, passim,* and especially Schefold, *Untersuchungen,* pp. 154–156.

2. Schefold, *op. cit.,* p. 105.

3. On this subject cf. especially Schefold, *op. cit.,* pp. 62 ff., and his text to Furtwängler-Reichhold, III, pl. 172, pp. 332 ff.

(1) We have noted the fact that in graves at Marion in Cyprus, datable 411 to 374/3, no vases of the Kerch style have been found (p. 208).

(2) The inference that the style was developed after 375 is borne out by the relations which we can establish between figures on Kerch vases and sculptures of the second quarter and the middle of the fourth century. For such comparisons the "record relief" of Korkyra[4] (375) and the relief dated in the archonship of Molon (362–361)[5] are especially useful. The Pompe on our oinochoe no. 169 recalls Praxitelean creations, such as the Knidian Aphrodite; the figures on a hydria from Alexandria,[6] on the other hand, show the influence of Lysippos.

(3) Comparison between the Kerch vase paintings and those on datable Panathenaic vases of the fourth century (about 370–310) shows many points of similarity, including the same kind of short lines bringing out the structure of folds and bodies.[7]

(4) The fact that a plate of this style was found at Olynthos[8] suggests that it was painted previous to the destruction of that city in 348.

(5) In graves with Kerch vases have been found[9] coins of Philip II of Macedon, of Alexander, and of Lysimachos (the last dated soon after 305), as well as coins of Pantikapaion assigned to the second half of the fourth century. They furnish approximate dates for the burials.

(6) Kerch vases have been found at Alexandria,[10] which was founded in 331, and they represent the concluding phase of the style.

Our collection includes a number of excellent examples of this style. Most of them have recently been published by Schefold in his two books, *Kertscher Vasen* (1930) and *Untersuchungen zu den Kertscher Vasen* (1934). We are including here, therefore, only six representative specimens: the oinochoe with Pompe, one of the few masterpieces of this style; the skyphos with a processional basket; a hydria with Amymone; a hydria with Herakles in the garden of the Hesperides; a kylix with a delicate picture of Eros driving a chariot; and a lekythos with an extraordinarily interesting representation of the Adonia.[11]

4. Brunn-Bruckmann, pl. 533, right; *Röm. Mitt.*, XLVII (1932), pl. 20, 2; Binneboessel, *Urkundenreliefs* (Diss., Leipzig, 1932), p. 9, no. 34.

5. Brunn-Bruckmann, pl. 533, middle; *Röm. Mitt.*, XLVII (1932), pl. 21, 1.

6. Furtwängler-Reichhold, I, pl. 40.

7. Brauchitsch, *Preisamphoren*, pp. 51 ff.; Smets, "Groupes chronologiques des amphores panathenaïques inscrites," *L'Antiquité classique*, V (1936), pp. 97 ff.

8. D. M. Robinson, *A.J.A.*, XXXIII (1929), p. 66, fig. 14.

9. For this evidence cf. Schefold, *op. cit.*, pp. 63 ff.

10. *Cat. Musée d'Alexandrie: La Necropoli di Sciatbi*, pls. XLVII, XLVIII.

11. The first four are nos. 327, 593, 189, 190 in Schefold, *op. cit.*; the last two are not included in his list.

168 HYDRIA

Poseidon and Amymone

Plates 167, 172

MOUTH in two degrees; ogee foot.

Amymone is seated in the center; the hydria with which she went out to fetch water is perched on a rock and by its side stands a water bird. The satyr[1] who attacked her is escaping to the right; on the other side sits her rescuer, the god Poseidon, trident in hand. The Eros, his hand on Amymone's breast, recalls the continuation of the story—the love between the god and the Danaid (cf. no. 122). Amymone wears a himation, a sakkos, and earrings, Poseidon a himation; the satyr has a leopard's skin fastened on his shoulder like a chlamys.

A good example of the Kerch style in its earlier phase.

About 370–350 B.C.

No relief contour. Thinned glaze for markings on wings of Eros, on leopard's skin, on rock on which hydria is placed, on bird.

Below scene, eggs and dots; above, row of raised red dots, presumably originally gilded. At back and round handles, design of palmettes and scrolls. On lip, eggs and dots.

Intact except for largish chip on lower part of vase (restored) and small chip on foot. Remains of red ocher application.

Height: 11½ in. (29.2 cm.).

Width with handles: 8⅜ in. (21.3 cm.).

Width without handles: 7⅛ in. (18.1 cm.).

Acc. no. 06.1021.184. Purchased in 1906, Rogers Fund. Described by Sambon, *Coll. Canessa,* p. 35, no. 105, ill., pl. VIII, and *Le Musée,* I (1904), p. 209, fig. 12; Richter, *Burlington Mag.,* IX (1906), p. 209, fig. 7. Mentioned in M.M.A. *Handbook* (1930 ed.), p. 158. Referred to by Hahland, *Studien zur att. Vasenmalerei,* p. 67, and *Vasen um Meidias,* p. 7, note 16, p. 18 (as an early example of the Kerch style); D. M. Robinson, *A.J.A.,* XXXVI (1932), p. 125 (as related in style to a pelike from Olynthos); Schefold, *Untersuchungen,* p. 24, no. 189, p. 89 (where it is attributed to the Hippolytos Painter). Illustrated in M.M.A. *Shapes* (1922 ed.), p. 13, no. 3; Richter-Milne, *Shapes and Names,* fig. 86.

1. He has horns and may therefore be intended for a Pan, but why should a Pan be making off? Besides, the story calls for a satyr. On satyrs with Pan's horns cf. p. 218, note 3.

169 OINOCHOE

Dionysos, Pompe, and Eros

Plates 164, 177

CHOUS form.[1] Trefoil mouth; handle with central rib.

In the center is a woman, identified as Pompe, "Procession," by the inscription (ΠΟΜΠΗ), a wreath in her hands; she turns toward Dionysos (ΔΙΟΝΥ[σος]), who is sitting in a chair mounted on a low platform,[2] holding his thyrsos. On the ground to the other side of Pompe is a gilt processional basket made of a framework of arches joined by crosspieces and resting on a base with three lion-claw feet. Beside it Eros (ΕΡΩΣ)—also on raised ground (not a platform, for the contour is irregular)—is tying his sandal. Pompe wears a mantle, part of which is held between her legs, an end in her mouth[3]—since she is holding a branch with both hands;[4] she wears a wreath, a necklace, bracelets, earrings, and shoes. Dionysos wears a himation and a diadem.

The interpretation of the gilt object—which occurs on a number of vases—has been the subject of much discussion. That it is a processional

1. Cf. Richter-Milne, *Shapes and Names,* pp. xxii, 19.

2. Schefold (*Untersuchungen,* p. 151) thinks that the platform indicates that the figure is a cult statue; but the pose hardly bears this out.

3. For this motive cf. the woman on the pyxis figured in *Anc. Gr. Art* (Burl. Fine Arts Club, 1904), pl. C, case I, 56.

4. It is perhaps noteworthy that a branch occurs also on our no. 160 and that a processional basket is being decorated with branches on the squat lekythos in the British Museum (Furtwängler-Reichhold, II, pl. 78, 2).

basket,[5] as has been surmised, is conclusively shown by this picture and the one on no. 160, where it also appears with Pompe, "Procession." The basket was open on all sides for the display of the sacred objects carried during processions in honor of various deities. The presence here of Dionysos indicates that the occasion is a Dionysiac festival, and the shape of the vase suggests that the celebration took place during the Anthesteria.[6]

The scene is drawn with very fine lines and with copious additions of white, pink, and gold, so that it seems more like a miniature painting than a vase decoration. It is one of the finest known paintings of the Kerch style and shows how delicate could be the drawing, how harmonious the composition at a time when the majority of vase decorators painted crowded designs in a somewhat cursory manner. The artist has been named the Pompe Painter after this work.[7] The graceful pose of Pompe—which occurs again in the Eros of no. 170—recalls the Knidian Aphrodite of Praxiteles and the Pourtales statuette in the British Museum.[8] The tying of a sandal with one foot raised is a familiar motive in marble and terracotta statuettes of the fourth century. The seated Dionysos in a three-quarter view admirably suggests depth (note that all four legs of the chair are drawn).

This is one of the rare instances in which inscriptions occur on a Kerch vase.[9]

About 350 B.C.

RELIEF contour for Dionysos, except for hair, which is reserved. White for flesh of Pompe and Eros, pink for Pompe's cloak (it has spilled over the white in places). Applied clay, originally gilded, for processional basket, Eros' wings, head of thyrsos, diadem, wreaths, necklace, earring, bracelets, tenons of chair. Gilding preserved only on thyrsos, basket, and wings; it was not applied directly on surface of clay but over red (part of general red ocher application?), which is still visible here and there. Thinned glaze for lines on Pompe and Eros, and, as a wash, for some folds of Dionysos' mantle. Slight traces of preliminary sketch.

On neck, ivy wreath, applied in clay originally gilded (a trace is preserved); below scene, band of meanders in groups of four alternating with checkered squares with raised gilded knobs.

Vase was potted with exceptional care. It is extraordinarily light in weight; in fact the walls are so thin and the edges so sharp that it seems more like a metal vase than a terracotta one.

Broken in many pieces; put together with slight restorations, including small parts of Dionysos and of his chair. Remains of red ocher application.

Height: $9\frac{1}{4}$ in. (23.5 cm.).

Width with handle: $6\frac{1}{2}$ in. (16.5 cm.).

Greatest width: $6\frac{13}{16}$ in. (17.3 cm.).

Acc. no. 25.190. Purchased in 1925, Fletcher Fund. Said to be from Athens. From the Peytel collection. Mentioned in M.M.A. *Bulletin,* XXI (Apr. suppl., 1926), p. 10, fig. 4, *Handbook* (1930 ed.), p. 160, fig. 110, and *Guide,* I (1936 ed.), p. 34. Subject discussed by Richter, *A.J.A.,* XXX (1926), pp. 422–426, fig. 1. Referred to by Deubner, *Jahrbuch,* XLII (1927), p. 173, fig. 3, and *Att. Feste,* p. 103, pl. 9, 4; Buschor, *Ath. Mitt.,* LIII (1928), p. 98, note 1; Philippart, *L'Antiquité classique,* III, part 1 (1934), p. 288, pl. XV. Illustrated and discussed by Schefold, *Kertscher Vasen,* pp. 5 f., 14, 22, pl. 10, and *Untersuchungen,* p. 37, no. 327, pp. 66, 97, 104 f., 127, 130, 141, 151, 154. Illustrated in Richter-Milne, *Shapes and Names,* fig. 121.

5. I collected the evidence and advanced this interpretation in two articles in the *A.J.A.,* XI (1907), pp. 422–428, and XXX (1926), pp. 422–426. Blinkenberg (*L'Image d'Athana Lindia,* pp. 46 f., figs. 12, 13) added the important evidence obtained from terracotta statuettes. Deubner interpreted the object as an *Opferkorb* (*Jahrbuch,* XL [1925], pp. 215 ff., XLII [1927], pp. 176 f.). To the nine vases with this object listed in *A.J.A.,* XXX (1926), several more may now be added, e.g. four in the Hermitage: a lid from Kerch (inv. no. 80 E; published by Lukianov, *Materialy,* XXXV [1915], pl. VII, 4–6), a fragmentary lebes (Schefold, *op. cit.,* pl. 50), and two unpublished squat lekythoi (inv. nos. 2241, 2129; on each the basket is being offered by Eros to a woman, and a large statuette stands on the ground); and others in the collection of M. Vlasto, Athens.

6. Deubner, *Att. Feste,* pp. 97 ff.

7. Schefold, *Kertscher Vasen,* pp. 13, 14, and *Untersuchungen,* pp. 104 ff.

8. Walters, *Select Bronzes,* pl. 45.

9. Schefold, *Untersuchungen,* p. 105.

170 SKYPHOS

Preparations for a Dionysiac Festival

Plates 165, 178

TORUS foot.

(A) In the center a woman is seated, holding on her lap a processional basket (see nos. 160, 169). Another woman stands before her with one hand over the basket; close behind the standing woman is a satyr. Behind the seated woman are an Eros and a third woman. The seated woman wears a himation loosely draped round her body, a broad fillet, earrings, and a necklace; the woman in front of her a chiton and a himation, a fillet, a necklace, a bracelet, and earrings;[1] the third woman has a peplos with belted overfold, earrings, and a necklace. Both Eros and the satyr have fillets.

(B) A woman is seated on a large chest; in front of her is another woman, wearing a decorated chiton with tight-fitting sleeves, a sakkos, a necklace, bracelets, and earrings; also a satyr seated on a rock, thyrsos in hand. A flying Eros approaches, bearing a chest and a sash; a fillet is in his hair.

The interest of A is centered in the processional basket on the woman's lap. Its openwork construction is here particularly plain. The presence of the satyr suggests that the subject is here again the preparation for a Dionysiac festival (cf. no. 169).

The pictures are carefully drawn in a delicate style. They have been attributed by Schefold to the same artist who painted no. 169, the Pompe Painter;[2] but the individual forms in the two paintings are not sufficiently similar to make this attribution certain. The absence of white here gives a comparatively sober effect to the whole; the touches of gold are fortunately well preserved.

About 350 B.C.

1. The earring is missing but a mark on the surface shows that it was once there.

2. Schefold, *Kertscher Vasen,* p. 13.

No relief contour. Thinned glaze for parts of hair and beards, pubes of satyr in A, small feathers of wings in B, markings on rock; as a wash on parts of wings. Applied clay, gilded, for processional basket, bracelets, necklaces, earrings, tenons on chair, knobs on thyrsos, some fillets, beads on Eros' fillet in A. Remains of red under gilding, perhaps part of general red ocher application, of which many traces survive. Extensive traces of preliminary sketch.

Above scenes, egg pattern; beneath handles, pattern of scrolls and palmettes (with raised, gilded centers); on bottom of foot, black concentric circles, unevenly spaced.

Broken in several pieces; put together. Former restorations, including face of woman with raised hand in A, have been removed.

Height: $6\frac{7}{8}$ in. (17.5 cm.).

Width with handles: $12\frac{5}{8}$ in. (32 cm.).

Diameter: $7\frac{3}{4}$ in. (19.7 cm.).

Acc. no. 06.1021.181. Purchased in 1906, Rogers Fund. Described in Canessa Sale Catalogue, pp. 48 f., no. 133, pl. VI, 2 a and b; Sambon, *Coll. Canessa,* p. 36, no. 106, pl. VIII, and *Le Musée,* I (1904), p. 208, figs. 10, 11. Mentioned in M.M.A. *Bulletin,* I (1905–1906), pp. 79 f., fig. 7, and *Handbook* (1930 ed.), p. 156. Subject discussed by Richter, *A.J.A.,* XI (1907), pp. 417 ff., figs. 5, 7. Referred to by Deubner, *Jahrbuch,* XL (1925), p. 217; Hahland, *Studien zur att. Vasenmalerei,* p. 67, and *Vasen um Meidias,* p. 7, note 16, p. 17, note 42. Illustrated and discussed by Schefold, *Kertscher Vasen,* p. 13, pl. 9 a and b, and *Untersuchungen,* p. 61, no. 593, and pp. 92 f., 96, 104 f. Illustrated in M.M.A. *Shapes* (1922 ed.), p. 20, no. 4; Richter-Milne, *Shapes and Names,* fig. 177.

171 HYDRIA

Herakles and the Hesperides

Plate 166

MOUTH in two degrees; ogee foot.

Herakles in the garden of the Hesperides. The tree with the golden apples and the serpent occupy the center of the scene. Herakles stands at one side, leaning on his club, his bow and arrows laid aside, for he is on a friendly errand; at the other is seated a Hesperid, leaning against a tym-

panon[1] and listening to Herakles. That the hero's request for the apples will be granted is shown by the little Nike flying to him with a wreath. The rest of the figures, placed on different levels, consist of two Hesperides; a youth, presumably Iolaos; a Pan, with club (ῥόπαλον)[2] and leopard's skin; and a satyr.[3] Herakles has a wreath, and a mantle laid over his arm; the Hesperides wear himatia (one over a peplos), bracelets, necklaces, beaded fillets, and earrings; the Nike has a peplos and a fillet, Iolaos a mantle loosely draped; the satyr is sitting on his mantle. On the ground are a calyx krater, and the omphalos covered with fillets and mounted on a low platform. Above hang a boukranion and the skull of a goat.

The combination of a Pan, a satyr, the Bacchic tympanon, and the omphalos in the garden of the Hesperides would be surprising on a fifth-century vase. But in the fourth century the ascendancy of Dionysos is so general that his companions and attributes are introduced into many scenes not strictly Dionysiac.[4] He is himself present in the garden of the Hesperides on a pelike in Leningrad.[5] The omphalos is of course explained by Dionysos' connection with Delphi,[6] where he was worshiped during the three winter months. He is represented as seated on the omphalos on a hydria in Lyon,[7] and on a late fifth-century krater[8] he welcomes Apollo upon his return in the spring.[9]

A characteristic and well-preserved example of the middle Kerch period. The artist has been named by Schefold[10] the Hesperides Painter after this vase.

About 350 B.C.

No relief contour. White with markings in yellow thinned glaze for serpent and for flesh parts of two Hesperides and Nike. Thinned glaze also for parts of hair, of Pan's beard, and of pubes of Herakles and Iolaos, with line rising toward navel, for necklace of Hesperid leaning on tympanon, string of necklace of other seated Hesperid, lines on ground round foot of tree, fillets and dots on omphalos, some lines on leopard's skin. Applied clay, probably originally gilded, for fillets, necklaces, bracelets, earrings, apples, some feathers of Nike's wings, wreath she holds, bosses on quiver, Pan's and satyr's horns. Traces of preliminary sketch.

Beneath scene, encircling vase, egg pattern. Eggs also on lower degree of mouth. Round neck, in applied clay probably originally gilded, wreath of laurel leaves and berries. At handles, occupying whole back of vase, palmettes and scrolls. Reserved band on upper degree of mouth, between body and foot, and on lower degree of foot.

Foot was broken and has been repaired with slight restorations. Otherwise practically intact. Considerable remains of red ocher application.

Height: 18 in. (45.7 cm.).

Width with handles: 13 in. (33 cm.).

Width without handles: 11⅛ in. (28.3 cm.).

Acc. no. 24.97.5. Purchased in 1924, Fletcher Fund. Mentioned in M.M.A. *Bulletin,* XX (1925),

1. Cf. Avezou in Daremberg-Saglio, *s.v.* tympanum, p. 560.

2. On the club (mentioned as a hunting weapon by Xenophon *Kyn.* VI. 11, 17) as an attribute of Pan cf. Furtwängler, *Annali,* XLIX (1877), pp. 212 f.

3. The satyr has horns and is therefore perhaps a Pan (see p. 215). In that case the vase painter has depicted here two types of Pan—the familiar one with a shaggy beard and with goat's legs and a youthful one of human form which was current by this time (cf. Furtwängler, "Der Satyr aus Pergamon," *Berl. Winckelmannsprogramm,* XL [1880], pp. 28 ff.; Wernicke in Roscher's *Lexikon, s.v.* Pan, cols. 1432 f.). But just as the Pan type at this time was influenced by the satyr type so the satyr type was influenced by the Pan type, and thus a satyr was occasionally represented with horns and with such attributes as the syrinx and the club (cf. Kuhnert in Roscher's *Lexikon, s.v.* Satyros, cols. 488 f.; Furtwängler, *op. cit.,* pp. 30 f.). The horned youths who sometimes appear on Kerch vases may, therefore, represent either a second type of satyr (alongside of the hornless type, bearded and beardless) or a second type of Pan; or perhaps they are sometimes satyrs, at other times Pans.

4. Cf. Schefold, *Kertscher Vasen,* pp. 9 f.

5. *Ibid.,* pl. 24 b.

6. Voigt in Roscher's *Lexikon, s.v.* Dionysos, col. 1033; Cook, *Zeus,* II, pp. 233 ff.

7. Schefold, *op. cit.,* pl. 21.

8. *Compte-rendu,* 1861, pl. IV; by the Kadmos Painter (cf. Beazley, *Att. V.,* p. 451, no. 5).

9. On this interpretation cf. Weniger, *Arch. Ztg.,* XXIV (1866), cols. 190 ff.; Farnell, *Cults of the Gr. States,* IV, p. 316.

10. *Untersuchungen,* p. 101.

p. 131. Published by Amelung, "Herakles bei den Hesperiden," *Berl. Winckelmannsprogramm,* LXXX (1923), pp. 10 f., pl. II; Schefold, *Kertscher Vasen,* pp. 9, 13, 22, pl. 11, and *Untersuchungen,* p. 24, no. 190, figs. 35, 40, and pp. 96, 101 f., 116, 138, 145, 153, 159.

172 KYLIX

Eros Driving a Chariot

Plates 167, 181

RIBBED body.

Interior: Eros drives a three-horse chariot.

A delicate work of the middle period of the Kerch style. Note the effective use made of very short lines in the drawing. The shape is derived from metalware.[1]

About 355 B.C.

RELIEF contour except for hair, tails, manes, ends of feathers. Slight traces of preliminary sketch.

Reserved line below scene, edged with relief; round scene, reserved circle, edged with relief along inner contour. On under side of bowl, circles reserved and in relief; bottom of foot black, with three reserved circles.

Broken and repaired, but nothing missing. Center of bowl broken off as circular piece, probably because cup was made in two sections and imperfectly joined.[2] Remains of red ocher application.

Height: 3 5/8 in. (9.2 cm.).

Width with handles: 9 5/16 in. (23.6 cm.).

Diameter of bowl: 6 9/16 in. (16.7 cm.).

Acc. no. 06.1021.186. Purchased in 1906, Rogers Fund. Described by Sambon, *Coll. Canessa,* p. 73, no. 249, ill. Mentioned for the shape by Beazley, *C.V.: Oxford,* fasc. 1, p. 39, under pl. 48, 5, and fasc. 2, p. vii, under pl. 48, 5. Illustrated in Richter-Milne, *Shapes and Names,* fig. 158.

173 LEKYTHOS

The Adonia

Plate 168

SQUAT body. Fragmentary (see below).

The festival of the Adonia was celebrated by Athenian women with lamentations for the dead Adonis and with the planting of "gardens" (κῆποι) in pots or potsherds.[1] One of the ceremonies was the bringing of such "gardens" to the roofs of houses.[2] Hauser identified a number of scenes on vases in which a woman climbing a ladder is one of the principal features as representations of this ceremony.[3] Our lekythos supplies another such scene. A woman is seen on a ladder, turning round to receive from Eros a funnel-shaped vase filled presumably with earth. A large receptacle (kerchnos?)[4] with plants already sprouting(?)[5] is on the ground, mounted on a stand; a third, also filled, is in the field, above. A youth (Adonis?) sits by the ladder, watching the scene. The woman on the ladder wears a mantle, a bracelet, a necklace, and earrings; Eros has a fillet, a bracelet, and an anklet, the seated youth a fillet and a mantle loosely draped round one leg.

To the left of this group another ceremony is taking place: A female figure is seated, adjusting her mantle over her shoulder; she wears shoes, bracelets, a necklace, earrings, and an ornament in her hair. She is being approached by a procession of figures (very fragmentary). First comes a small figure wearing a mantle and an anklet,

1. Cf. Richter, *Bronzes,* p. 216.

2. That inside and outside pieces belong together is clear from the continuation of the grooves.

1. Cf. Deubner, *Att. Feste,* pp. 220 ff., and the references there cited.

2. Schol., Aristoph. *Lys.,* 389: ἑορτὴν γὰρ ἐπετέλουν τῷ Ἀδώνιδι αἱ γυναῖκες καὶ κήπους τινὰς εἰς τὰ δώματα ἀνέφερον. δώματα here evidently means housetops, as often in late Greek (cf. especially Babrios V. 5). Suidas defines Ἀδώνειοι κῆποι as οἱ μετέωροι κῆποι.

3. *Oest. Jahr.,* XII (1909), pp. 90 ff.; Watzinger, *Antike Plastik,* pp. 262 ff. These scenes had been previously identified by Furtwängler as representations of the "*Weihrauchernte*" (cf. Furtwängler-Reichhold, II, text to pl. 78, 1, pp. 98 f., and the references there cited; also Nicole, *Meidias,* pp. 143 ff.; Ducati, *Saggio,* pp. 43 ff.; Schefold, *Untersuchungen,* p. 154).

4. Receptacles of this shape appear in several related scenes (cf. e.g. Schefold, *op. cit.,* fig. 3, pls. 18, 19). They have been tentatively identified as incense burners (cf. Hauser, *op. cit.,* p. 92), or as perhaps the ancient kerchnoi (Rubensohn, *Ath. Mitt.,* XXIII [1898], pp. 271 ff.).

5. On top of the "kerchnos" is an area of discolored glaze with traces of green (besides the round objects visible in pl. 168).

evidently female (the flesh is painted white). Then two women, each carrying something. The first wears a mantle, shoes, an ornamented fillet with a band at the back,[6] a necklace, and earrings; the second has a mantle, shoes, and bracelets. Lastly a youth with a stick and a mantle which passes between his legs. Above, near the seated woman, was a flying Eros, of whom only part of a wing remains.

What is the meaning of this ceremony which is enacted in close proximity to the celebration of the Adonia? A similar processional scene on a lebes in Athens was originally interpreted as the Epaulia,[7] with a bride receiving gifts. But that it was not an ordinary Epaulia was indicated by the presence of a ladder. Hauser therefore ingeniously interpreted it as a celebration of the Adonia and the seated woman as playing the part of Aphrodite in a rite associated with Adonis.[8] If this interpretation is correct it would fit our scene also. Here too we have then representations of the Adonia and of Aphrodite (Eros was perhaps flying toward her) being approached by a procession. That Aphrodite was intimately associated with the Adonia[9] is indicated by an inscription found at the Piraeus, dated 302–301 B.C., in which mention is made of a thiasos of the Syrian Aphrodite rewarding one Stephanos for enacting "the procession of the Adonia" according to the old usage.[10] It is a pity that our important vase, so delicately painted, is not better preserved.

Our scene gives no new information regarding the time of the year when the Adonia was celebrated and so does not help in the controversy on this subject.[11] But the combination of the ladder and the seated woman connects the picture with that on the fragment in the Louvre[12] in which grapes are depicted, and so helps to reinstate that painting as a representation of the Adonia.[13]

About 350 B.C. or later.

RELIEF contour for flesh parts of seated male figure near ladder and of male figure at rear of procession, stand of "kerchnos," ladder. White with lines in yellow thinned glaze for flesh of female figures and of Eros near ladder. A few lines in thinned glaze on shoes. Mantles of female figures were apparently all pink; only slight traces remain. A few traces of brilliant red on shoes of seated woman, of light red on shoes of woman on ladder. Applied clay (some presumably originally gilded, but no trace of gilt remains) for bracelets, necklaces, earrings, ornaments in hair, anklets, round objects on "kerchnoi." Wings of standing Eros also in applied clay, with a few traces of green (originally blue?). Specks of green also on area above large "kerchnos" (see above). Traces of preliminary sketch.

Below scene, eggs and dots. At handle, palmettes and scrolls.

Only part of body and foot preserved; the rest restored.[14]

Height (*as restored*): $8\frac{1}{8}$ in. (20.6 cm.).

Width: $4\frac{3}{8}$ in. (11.1 cm.).

Acc. no. 22.139.26. Purchased in 1922, Rogers Fund. Not published before.

6. See p. 202, note 5.

7. Brueckner, *Ath. Mitt.*, XXXII (1907), pp. 96 f., pl. V.

8. *Op. cit.*, p. 94.

9. Cf. Deubner, *Att. Feste*, p. 222; *I.G.*, II-III^2, 1290.

10. *I.G.*, II-III^2, 1261, 9: *τὴν πομπὴν τῶν Ἀδωνίων ἔπεμψε κατὰ τὰ πάτρια* (quoted by Deubner, *loc. cit.*).

11. Cf. Nock, *Gnomon*, X (1934), pp. 290 ff.; Meritt, *Hesperia*, IV (1935), pp. 572–575.

12. Nicole, *op. cit.*, pls. VIII, 2, IX.

13. Doubt was tentatively thrown on the connection by Nock (*op. cit.*, p. 291); but he points out that grapes were used at the festival of the Choes in February and hence must have been kept for months after the vintage (cf. Deubner, *op. cit.*, p. 132).

14. Formerly the fragment with the head of the first female figure in the procession was placed further to the left, as belonging to the second figure, and the small bit that remains of the second head was supposed to belong to the youth; but there are traces of white on the face. The present reconstruction is due to Beazley's suggestion.

NOTES ON THE GRAFFITI

No. 5. On these Etruscan graffiti see Eva Fiesel in *Studi etruschi,* X (1936) (in press).

No. 11. Γ is fairly frequent as a graffito on vases (see e.g. *C.V.: Gallatin Coll.,* 1, pl. 24, 1, 2; *C.V.: Louvre,* 6, III, Ic, pl. 54, 4, 6; *C.V.: Bologna,* 2, III, He, pl. 28, 1, 2; *C.V.: Copenhague,* 4, III, I, pl. 154, 1; on the last see Beazley, *J.H.S.,* LI [1931], p. 299). Whether in any of these cases Γ could be the numeral 5 or whether on our vase ΓΙ means 6, it is impossible to tell. Against reading ΓΙ as 6 is Hackl's argument that the Attic acrophonic numeral system does not appear on vases till about 480 (*Merkantile Inschriften,* pp. 79 ff.). This date, however, should be moved back at least a decade; see no. 19, below.

No. 12. For marks of the same general type on two other vases by the Kleophrades Painter (the amphora 2164 in Berlin and the kalpis 2427 in Munich) see Beazley, *J.H.S.,* XXX (1910), pp. 48, 53. A similar mark is found also on a pelike by the Painter of the Würzburg Athena in the Bibliothèque Nationale (no. 390; Beazley, *Att. V.,* p. 112, no. 4) and an amphora by an imitator of Euthymides in the Louvre (G 45; Beazley, *Att. V.,* p. 65, no. 3); see Beazley, *J.H.S.,* XXX (1910), p. 53, note 47a. Compare our no. 42, below.

No. 14. X alone or with other signs appears frequently as a graffito on vases, e.g. *C.V.: Villa Giulia,* fasc. 1, III, He, pl. 8, 1, 2, III, Ic, pl. 10, 1–3; fasc. 3, III, He, pl. 26, 1, 2; *C.V.: Louvre,* 6, III, He, pl. 67, 2, pl. 68, 1, 2; Robinson, Harcum, and Iliffe, *Gr. Vases in Toronto,* no. 296. In the foregoing cases, the graffito is on the foot of the vase. On a black-figured hydria in the Louvre (F 300; *C.V.: Louvre,* 6, III, He, pl. 72, 3) X appears both on the foot (there with other signs) and on the outer edge of the mouth. On a Panathenaic amphora in the Louvre (F 276; *C.V.: Louvre,* 5, III, Hg, pl. 1, 5, 6) XXXI is scratched on the lip, but Pottier thinks this modern, "d'après le genre de gravure et la place inusitée de l'inscription." On our vase, however, the graffito is apparently ancient. It is probably the Italian numeral 11. Compare the pithos and the dolium with Greek numerals on their rims, indicating capacity, mentioned by Tod, *B.S.A.,* XXVIII (1926–1927), p. 148.

No. 19. Since ΚΡ is widely separated from the numerals and written larger than they, it is not likely to be an abbreviation of κρατῆρες. Probably it stands for a proper name beginning Κρ—. The numerals=47. We should expect the 7 to be written ΓΙΙ. On numeral systems which have no sign for 5 but repeat the unit-strokes up to 9 see Tod, *B.S.A.,* XVIII (1911–1912), pp. 130 f. For ΛΕ cf. Hackl, *op. cit.,* pp. 41, 67, no. XLVII. On our vase it would seem to be, as he suggests, an abbreviation of the name of a vase—λεκάναι, λεκανίδες, etc., λεπαστίδες, λήκυθοι, ληκύθια. For the numeral's preceding (instead of following) the vase-name see Hackl, *op. cit.,* pp. 51, 72, no. 577, and our no. 91, below.

No. 23. We might perhaps compare ΕΜ (with middle bars of Μ crossing) which appears with other signs on an amphora by the Painter of Munich 2303 in the Louvre (G 62; *C.V.: Louvre,* 5, III, Ic, pl. 32, 2, 3=Beazley, *Att. V.,* p. 108, no. 2) and ΛΜ on a Nolan amphora "in the later manner of the Kleophrades painter, perhaps not from his own hand" in Oxford (273; *C.V.: Oxford,* 1, pl. 17, 1=Beazley, *Att. V.,* p. 71, no. 18). The sign farthest to the right is the numeral 10.

No. 42. The same mark appears on a stamnos by the Siren Painter in the Louvre (G 180; *C.V.: Louvre,* 2, III, Ic, pl. 12, 9=Beazley, *Att. V.,* p. 117, no. 2) and on the cover of a black-figured amphora in the Villa Giulia by the Antimenes Painter (*C.V.: Villa Giulia,* 1, III, He, pl. 3, 1–3= Beazley, *J.H.S.,* XLVII [1927], p. 84, no. 26). Compare our no. 12, above.

No. 61. With this might possibly be compared the graffito ΔΟ which occurs (along with another group of letters) on the pelike G 232 in the Louvre by the Syleus Painter (*C.V.: Louvre,* 6, III, Ic, pl. 47, 1–5=Beazley, *Att. V.,* p. 161, no. 11).

No. 67. This graffito is a common one and appears on vases of different dates; see Hackl, *op. cit.,* p. 42, no. LIII. Compare Beazley, *J.H.S.,* XLVII (1927), p. 147.

No. 70. A monogram signifying, presumably, a name beginning Πυ— or Ὑπ—.

No. 71. =5 hydriai. See Hackl, *op. cit.,* p. 51, no. LXXIII.

No. 75. See Hackl, *op. cit.*, pp. 38, 66, no. XLIV. No. 383 of his list belongs, to judge from the drawing in Schöne, *Le Antichità del Museo Bocchi di Adria,* pl. IX, 4, to the period of our vase. The graffito presumably stands for a name beginning ʿA—.

No. 83. A monogram indicating, presumably, a name beginning ʾAγ—.

No. 89. The last 5 signs=23. The sign preceding the numerals (a digamma?) occurs also on a Panathenaic amphora in Leyden (Hackl, *op. cit.*, pl. II, no. 549) and on a calyx krater by the Troilos Painter in Copenhagen (*C.V.: Copenhague,* 3, III, I, pls. 127–129=Beazley, *Att. V.*, p. 122, no. 5). On the latter vase it appears, as on ours, before numerals. On a fourth-century cippus found at Kyrene this sign has a numeral value—not, however, one which would be appropriate in the present context (cf. Ferri, quoted by Tod, in *B.S.A.*, XXVIII [1926–1927], p. 149). For the two letters at the beginning of the inscription compare nos. 102 and 103.

No. 91. Compare KK on an amphora by the Oionokles Painter in the Louvre (G 210; *C.V.: Louvre,* 6, III, I*c*, pl. 39, 2, 6–8=Beazley, *Att. V.*, p. 137, no. 12). In the upper triangle of the first K on the Louvre amphora there are two cross strokes, like a small X, but, like the cross stroke in the lower part of our first K, they look accidental. The ΚΡΟ of our vase suggests κρωσσοί. In extant literature, however, κρωσσός appears to be a poetic word. But κροσός is found in the Lindian temple chronicle B. 9, hence κρωσσοί seems a possible interpretation here if we assume that the writer of the graffito was not an Athenian. Is the first K, then, the numeral 20? (For the position of the numeral cf. Hackl, *op. cit.*, pp. 51, 72, no. 577, and our no. 19, above.) The vase is later than Hackl's *terminus ante quem* for the use of the Milesian numeral system, but since we have already assumed a non-Attic writer for the graffito, this presents no fresh difficulty. Or is the extra stroke in the lower half of the first kappa intentional? This would make it a ligature signifying a name beginning Κα—.

No. 97. Compare ΞΓΑ, Hackl, *op. cit.*, p. 45, no. LX; two of the three vases in his list are by Polygnotos (Berlin 2353; Beazley, *Att. V.*, p. 392, no. 15, and British Museum E 280; Beazley, *Att. V.*, p. 393, no. 17). The third sign on our vase seems to be a ligature of A and V (or of A and ▷?). Such a ligature (but without the short stroke to the right at the top of the A) appears, with other signs or letters, on two red-figured vases in the Louvre: a stamnos by the Deepdene Painter (G 188 bis; *C.V.: Louvre,* 2, III, I*c*, pl. 22, 3, 5=Beazley, *Att. V.*, p. 295, no. 18) and a pelike (G 65; *C.V.: Louvre,* 5, III, I*c*, pl. 32, 8–10; interpreted by Hackl, *op. cit.*, p. 36, no. 352, cf. p. 66, as a ligature of A and P). We might also compare AV (not a ligature) on the stamnos in Goluchow attributed by Beazley to either the Copenhagen Painter or the Aigisthos Painter (*V. Pol.*, p. 20, note 4; *C.V.: Goluchow,* III, I*c*, pl. 19).

No. 102. This graffito appears on a pelike by the Deepdene Painter in Goluchow (*C.V.: Goluchow,* III, I*d*, pl. 31, 4a–b; Beazley, *V. Pol.*, p. 31). See also comments on nos. 19 and 103.

No. 103. I. e. NV. For this common graffito see Hackl, *op. cit.*, pp. 43 f., no. LV. It appears on vases by the Pan Painter (Leningrad 627; Beazley, *Att. V.*, p. 103, no. 36), the Painter of the Yale Oinochoe (Louvre G 428; Beazley, *Att. V.*, p. 288, no. 11), the Deepdene Painter (Naples 3030; Beazley, *Att. V.*, p. 294, no. 2, and Naples 3034; Beazley, *Att. V.*, p. 294, no. 3), the Alkimachos Painter (Naples 3180; Beazley, *Att. V.*, p. 297, no. 12, and British Museum E 285; Beazley, *Att. V.*, p. 297, no. 18), the Amymone Painter (British Museum E 519; Beazley, *Att. V.*, p. 319, no. 3), and others.

It looks as if graffiti consisting of NV followed by other letters should be connected with those consisting of NV alone. Here, for instance, we find NV on a vase by the Chicago Painter and ΝΥΛΕ on another work by the same painter (no. 102); compare the two occurrences of NV on works by the Deepdene Painter mentioned in the foregoing list, with the occurrence of NVΛE on another work by him (see under no. 102).

No. 113. This graffito appears on a neck amphora of about 440 B.C. in Oxford (*C.V.: Oxford,* 1, III, I, pl. 16, 1, 2). Beazley explains it as "presumably a ligature of E and Y, signifying a Εὐ-name." Compare also the graffiti on the black-figured hydria F 293 in the Louvre (*C.V.: Louvre,* 6, III, H*e*, pl. 70, 3) and on the black-figured pelike in Copenhagen (*C.V.: Copenhague,* 3, III, H, pl. 121, 1).

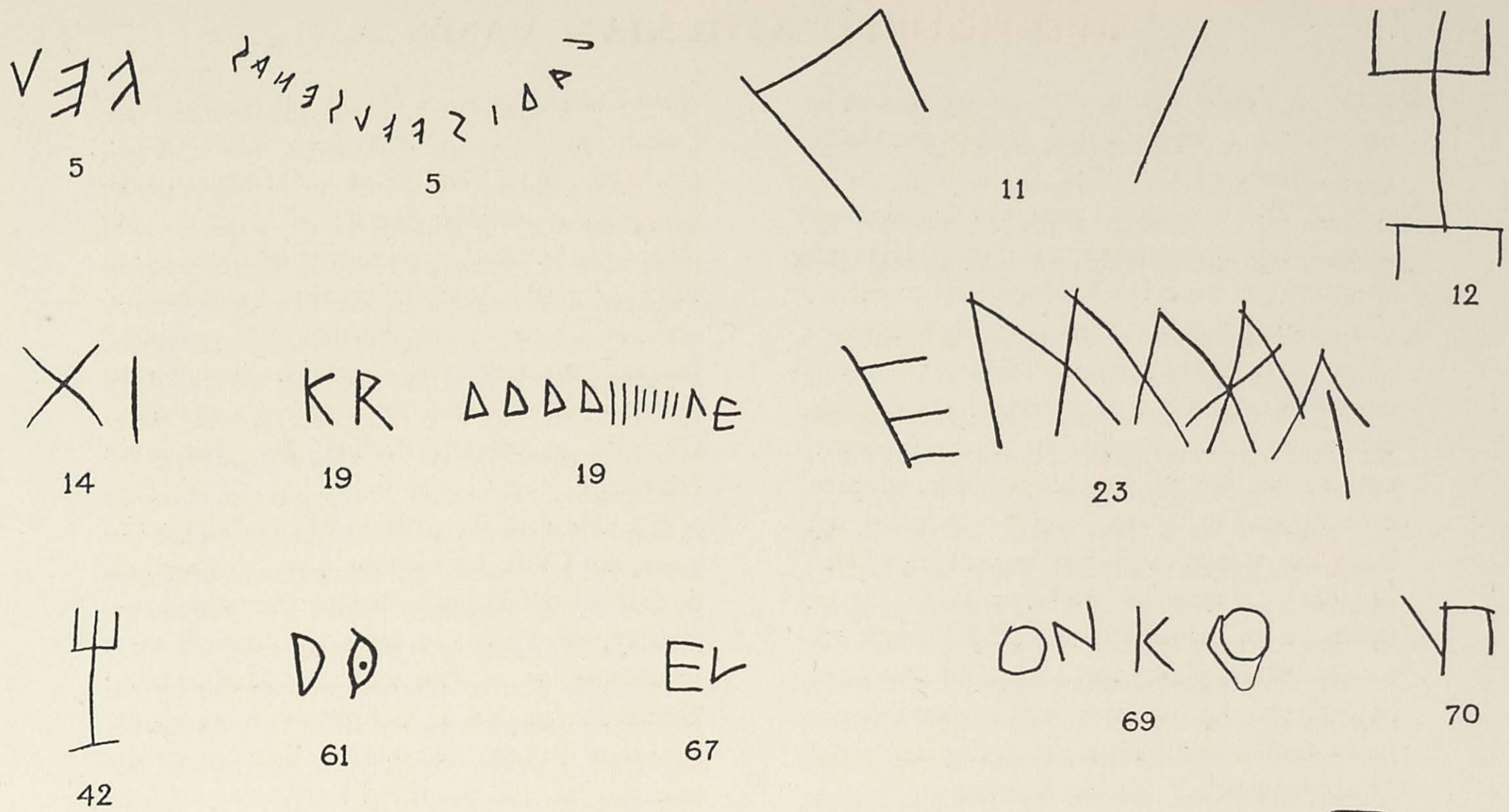
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Fig. 34

No. 130. A similar sign appears (along with other marks) on a black-figured hydria in Madrid (*C.V.: Madrid,* 1, III, H*e,* pl. 8, 5).

No. 132. These two graffiti are in the Cypriote syllabary. The longer one (ka ra te ti ma[?] III) I read as κρατὴ⟨ρ⟩ τιμὰ III. The sign next to the numeral looks rather like a very carelessly written ma. Or is it some unknown sign expressing a monetary unit? It is impossible, of course, to tell the price here unless we know what the unit, expressed or not, is, but we might compare the ὑ(δριαι) διδραχ(μοι) ποι(κιλαι) and the ὑδ(ριαι) τριδραχ(μοι) ποι(κιλαι) in Beazley's reading (*J.H.S.,* LI [1931], p. 123) of the graffiti on the red-figured hydriai in the British Museum (*C.V.: British Museum,* 6, III, I*c,* pl. 83) and Leningrad (Hackl, *op. cit.,* pp. 51, 71 f., no. 578). It is extraordinary to find a graffito of this character in Cypriote script. The provenance of the vase is unknown.

For the graffito ka te I one might suggest a derivative of κάδος formed with the suffix —ήιον (Ionic and other dialects), —ειον (Attic). (On the suffix see Chantraine, *La Formation des noms en grec ancien,* pp. 60 f.) It would then mean "one kadeion" or "a kadeion ⟨price⟩ one ⟨monetary unit⟩."

For Cypriote inscriptions on vases see J. L. Myres and M. Ohnefalsch-Richter, *Catalogue of the Cyprus Museum* (1899), p. 90; J. L. Myres, *Handbook of the Cesnola Collection* (1914), pp. 525 ff.; E. H. Dohan and R. G. Kent, *A.J.A.,* XXX (1926), pp. 249 ff.; M. J. Vendryès in *C.V.: Louvre,* 5, II, C*b,* p. 33 (with bibliography); E. Gjerstad and others, *The Swedish Cyprus Expedition,* II, pp. 854 ff. Cypriote graffiti generally consist of a dedication or of an owner's name, but the only possibility that suggests itself here, a name beginning with Κρατε—, is ruled out, since κράτος appears in Cypriote as κρέτος (Bechtel, *Die griechischen Dialekte,* I, p. 425).

No. 133. Compare the graffito T P, Hackl, *op. cit.,* p. 44, no. LVIII. Of his four vases (all stamnoi), three are by the Kleophon Painter (Leningrad 809; Beazley, *Att. V.,* p. 419, no. 1, and Munich 2415; Beazley, *op. cit.,* p. 420, no. 2, and Munich 2414; Beazley, *loc. cit.,* no. 4). A fourth stamnos by the Kleophon Painter in the Ny Carlsberg collection also has the graffito T P (Beazley, *A.J.A.,* XXXIX [1935], p. 487). The Leningrad stamnos has a Γ to the left of the T P. The occurrence of the graffito on four vases by the same painter makes one suspect that T P stands for a trader's name. But if Γ=five, then it is tempting to take T P and, on our krater, T P I as a descriptive term, e.g. τρίδραχμοι, τρίχους.

No. 135. =the number 13.

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INDEX

The numbers refer to pages; *n* stands for footnote.

ACHELOOS Painter, 5 *n*
Achilles, 29, 175; and Penthesileia, 2, 38–39, 38 *n*
Achilles Painter, 2, 146, 147–151, 159; influence of, 155, 157; relation of Meletos Painter and, 147 *n*, 152
Action, 27, 30, 62, 98; importance of, xxiv. *See also* Motion
Adonia, the, 214, 219–220
Adonis, 219
Adrastos, 197
Aegis, 52, 64, 100, 101, 102, 114, 118, 154, 172, 194, 195
Agatharchos of Samos, 88 *n*, 89, 190
Agrigento, 45
Aietes, 118, 118 *n*
Aigina, sculptures from temple at, 31, 39, 64
Aigina (nymph), 1, 116
Aigisthos Painter, 222
Aigospotamoi, 189
Aiora, Dionysiac festival of the, 141 *n*
Aischines, 122
Aischines Painter, 122–123
Aison, 147, 177, 186–187
Ajax, 169, 170
ἀκάτια, 174 *n*
Akestorides, 137 *n*
Akestorides Painter, 2, 91, 137–138
Akrisios, 112, 113
Akropolis, mounting charioteer from, 31; Persian debris on, 32
Akroterion, 69, 69 *n*
Alabastothekai, 71
Alabastron, depicted, 56, 108, 121, 149, 163, 169, 181
Alale, 176, 176 *n*
Aldenham collection, stemless kylix in, 137
Alexander, 214
Alexandria, hydria from, showing influence of Lysippos, 214; vases found at, 213, 214
Alkibiades, 208
Alkimachos Painter, 170 *n*, 222
Alkmene, 98, 99
Alones, 160, 160 *n*
Altar, 41, 42, 44, 45, 59, 61, 97, 125, 137; burning, 109
Altenburg, neck amphora in, 157 *n*
Alxenor, stele of, 31
Amasis, 5 *n*
Amazon, 1, 14, 29, 38–39, 88, 91, 126–128, 130, 139, 176, 176 *n*, 177
Amphiaraos, 172
Amphitryon, 98, 99
Amphora, depicted, pointed, 23, 97; wreathed, 46, 97, 121
Amymone, 154–155, 214, 215
Amymone Painter, 222
Amynomene, 176
Anakreon, 12
Anatomical detail, how rendered, 7–8, 28–29. *See also* Figure, human; *and names of bones and muscles*
ἀναξυρίδες, 56. *See also* Trousers
Ancona, vase found at, 155
Andokides (kalos), 11
Andokides (potter), xxxii, 11
Andokides Painter, 13, 15, 18
Animals, xxiii. *See also* Dog, *etc.*
Ankle, by Achilles Painter, 148, 150; by Aischines Painter, 123; by Berlin Painter, 39–41, 115; in black glaze, 7; by Boreas Painter, 116; by Brygos Painter, 64; by Douris, 82; by Dutuit Painter, 52; by Euaion Painter, 138; by Eucharides Painter, 45; by Euergides Painter, 21; by Euthymides, 8 *n;* by Geras Painter, 47; by Harrow Painter, 48; by Hermonax, 115–116; by Kleophrades Painter, 37; by Lykaon Painter, 164; by Makron, 74, 78, 79; by Meletos Painter, 152; misplaced, in foreshortening, 88, 107; by Nausikaa Painter, 100; by Orchard Painter, 117, 119–121; by Orpheus Painter, 174; by Painter of Louvre Centauromachy, 168; by Painter of Munich 2660, 137; by Panaitios Painter, 62; by Pan Painter, 92, 94, 95; by Penthesileia Painter, 102, 106, 107; by Persephone Painter, 157; by Phiale Painter, 155, 156; by Polion, 195; by Providence Painter, 54; by Psiax, 15; by Splanchnopt Painter, 109; by Tithonos Painter, 52, 54; by Villa Giulia Painter, 132, 133
Anklet, 103, 104, 219
Antenor, 10
Anthesteria, the, 199, 200, 216
Antimenes Painter, 5 *n*, 15 *n*, 221
Antiphanes, 73, 73 *n*
Antiphon, 83
Antiphon group, 33, 83–85
Apelles, xxii, 213
Aphrodisia, 73, 74
Aphrodite, 101, 175, 181 *n*, 201–203; and Adonia, 220
Apollo, 29, 35–37, 44, 104, 132, 170, 180, 194, 195, 197, 204
Apollodoros, 33, 59
Apollodoros of Athens, xxii, 189, 190, 190 *n*, 209
Aponia, 203
Apple, 117; golden, 211, 217
Apulia, vases made in, 207
Arcadian League, 213
Archedike, 136, 136 *n*
Archer, 14, 187
Architrave, 71
Ares, 160, 161, 166
Arete, 176
Arethusa, head of, 31
Arezzo, amphora in, with Pelops and Hippodameia, 189; vase found in, 24
Argo, 118, 119, 119 *n*
Argos, alliance of Athens with, 197
Argos Painter, 33, 47–48
Aristion, stele of, 11
Aristogeiton, 31
Aristophanes, xxxii
Arm, by Achilles Painter, 148; details of, in diluted glaze, 7–8; foreshortened, by Disney Painter, 187; by Kodros Painter, 180; by Nikoxenos Painter, 42; in three-quarter view, 87–88
Armpit, by Pan Painter, 92, 93
Arretine ware, signatures on, xxxi *n*
Arrow, 60, 61, 127, 130, 170, 176, 187, 217
Artemis, 44, 128 *n*, 132, 170, 194
Aryballos, carrying band for, 67; depicted, 22, 67, 160
Asia Minor, vases found in, xxii
Asopos, 116
Athanasia, 172
Athanasia Painter, 171–172
Athena, 52, 64, 69, 69 *n*, 98–101, 114–115, 118–119, 154, 160, 161, 166, 172, 172 *n*, 194; from east pediment at Aigina, 31; from west pediment at Aigina, 31
Athens, calyx krater of 490 B.C. in, 190 *n;* commerce of, xxxiii, 87, 207, 208, 213; cup in, with vase painters, by Euergides Painter, 20; double disks in, 104 *n;* epinetron and oinochoe in, with turned-up-toed shoes, by Eretria Painter, 174; epinetron in, from Eretria, 177, 179; fragment in, by Hegesiboulos Painter, 26; hoplomachia at, 33–34; jug no. 12474 in, 199 *n;* jug no. 12681 (N1065) in, 199 *n;* lebes in, with Adonia, 220; lekythos in, by Bowdoin Painter, 56; lekythos in, with warrior and woman, by Achilles Painter, 149; lekythos no. 1818 in, by Achilles Painter, 151; lekythos no. 12480 in, by Achilles Painter, 152; lekythos no. 12794 in, by Achilles Painter, 150; oinochoe no. 1322 in, 203 *n;* oinochoe no. 3248 (P1050) in, 186 *n;* pelike in, with Herakles and Busiris, by Pan Painter, 92; pelike no. 1176 in, by Geras Painter, 47 *n;* political changes in, 5, 27, 87, 145, 189, 197, 207; prothesis on loutrophoros

(Athens, *continued*)
no. 1170 in, 110; pyxides in, by Epiktetos (?), 20, 20*n;* pyxis in, by Makron, 74; Stoa Poikile (Painted Porch) at, 57, 87, 128*n,* 204*n;* temple of Dionysos at, 178; Theseion at, 87, 128*n;* vases found in, 49, 125, 178, 201, 216; white lekythoi in, by Kleio Painter, 163, 163*n*. *See also* Akropolis; Parthenon
Athletes, 17–18, 20, 22, 44, 58, 59, 71, 72, 72*n,* 85, 128*n,* 165, 167, 193, 195, 197
Ax, 127; battle-ax, 126, 130, 139, 176; pick-ax, 48

BACCHIC (Dionysiac) festival, 141*n,* 143, 216, 217
Back view, 58, 60, 84, 88, 106, 122, 128, 130, 170, 171
Bag, 100, 109, 137; on ends of hair, 80, 99, 153, 154, 172
Baldric, 34, 36, 38, 41, 62, 97, 126, 127, 133, 166, 175, 187
Baltimore, amphora in, with Nikoxenos kalos, 42; cup in, by Kiss Painter, 24*n;* oinochoe in, with youths and bull, 147
Band, *passim;* at back of head, 173*n,* 220; figured, 43; round forehead, 186; on woman's leg, 179
Bandage, 171
Banquet, 43, 58, 60, 61, 75–76
Barbarian type, 98
Bari, Herakles and Busiris scene at, 61*n*
Basket, 61, 97, 150, 181*n;* cylindrical, 198; flat, 193, 202; (kalathos), 158; processional, 202, 214–217; provision, 58, 66, 68, 70, 76; round, 181, 182, 203; wicker, 112, 117, 181, 182, 203; wool, 48, 56, 56*n,* 124, 158, 173, 181, 183, 198, 203
Bath implements, 59
βαυκίδες, 174*n*
Beard, *passim;* by Euaion Painter, 138; by Oionokles Painter, 55; raised black dots for, by Kleophrades Painter, 36*n,* 37; white, 114, 211. *See also* Whiskers
Beazley, J. D., xx, *and passim;* on ἀκάτια, 174*n;* on Akestorides Painter, 138*n;* on Alale, 176*n;* on amphora no. 35, 57; ascriptions by, to Epiktetos, 20; on Brygos Painter, 69*n;* on date of Pan Painter, 92*n;* on division of labor by painters, xxxix*n;* on Eos and Kephalos, 105*n;* on fragment no. 37, 59; on Ganymede's hoop and cock, 93*n;* on graffito, 222, 224; on Hegesiboulos Painter, 26; on imitator of Euthymides, 34*n;* on jaw line, 29*n;* on Kiss Painter, 24; on kithara on amphora no. 66, 94*n;* on krater no. 88, 118; on krater no. 136, 172*n;* on kylix no. 46, 68; on Louvre lekythos G 381, 53*n;* on Meletos Painter, 152, 152*n;* on Myson, 46; on Nausikaa and Oinanthe Painters, 101; on oinochoe no. 159, 199*n;* on Oionokles, 55*n;* on Panaitios Painter and Euphronios, 61*n;* on Persephone Painter, 157*n;* on Pronomos, 208*n;* on pyxis no. 73, 101*n,* 103; on Syleus Painter, 51; on white lekythoi, 149*n;* on work of Painter of Edinburgh Oinochoe, 186*n*
Beazley, Mrs., 200*n*
Belt, 37, 38, 98. *See also* Girdle
βῆμα, 109
Benndorf, Otto, 105
Berlin, acorn lekythos no. 2707 in, 199*n;* amphora in, by Berlin Painter, 41; amphora in, by Kleophrades Painter, 37; amphora in, with Hermes and satyrs, 38; amphora no. 2164 in, by Kleophrades Painter, 221; amphora no. 2170 in, 35*n;* amphora no. 2337 in, 157*n;* amphora no. 2342 in, by Phiale Painter, 155; amphora no. 30036 in, 195*n,* 197, 197*n;* cup no. 2538 in, with Themis, 180, 180*n;* dinos no. 2402 in, 193; fragment no. 2166 in, by Argos Painter, 48; fragments by Skythes in, 26; hydria no. 2381 in, 131; hydria no. 2634 in, with Kadmos, 160; krater in, with Orpheus and Thracians, 94, 173, 174; krater no. 2401 in, with Kleio, 163*n;* krater no. 3275 in, with Persephone, 157, 173; krater no. 4497 in, by Villa Giulia Painter, 133; kylix in, painted by Douris, 81*n;* kylix in, signed by Hieron with iota omitted, 76; kylix in, signed by Kleophrades, 35*n;* kylix no. 2264 in, by Oltos, 18; kylix no. 2269 in, 24; kylix no. 2286 in, 81*n;* kylix no. 2289 in, 124; kylix no. 2290 in, with maenads, by Makron, 78; lekythos in, by Alkimachos Painter, 170*n;* lekythos in, with maenads, by Eretria Painter, 177; lekythos no. 2211 in, 69; lekythos no. 2471 in, with Dionysos, 178; loutrophoros in, from Sabouroff collection, 136; loutrophoros in, with black chiton, 117*n;* Nolan amphora no. 2331 in, 56*n;* oinochoe no. 2418 in, 147*n;* pelike in, by Kleophrades Painter, 36; pelike no. 2357 in, by Washing Painter, 146, 146*n;* skyphos no. 2394 in, 200*n;* stand in, with Antiphon, 83; vase no. 2353 in, by Polygnotos, 222
Berlin Hydria, Painter of the, 2, 129–131
Berlin Painter, xxxi, 2, 32, 33, 38–41, 52, 62; influence of, 54, 115
Berlin 2268, Painter of, 13, 21–23
Berne, amphora in, by Oionokles Painter, 55, 55*n*
Berries, on thyrsos, 64, 65; wreath with, 133, 141, 144, 155, 177, 194, 196, 211
Bibliothèque Nationale, pelike no. 390 in, by Painter of Würzburg Athena, 221
Biceps, 39, 41, 62, 65, 78, 148
Binns, Charles F., xxxv*n;* on black glaze, xliii–xliv; on chipping of glaze, 133; on firing, xli, xlii; on kilns, xlv; on red ocher, xxxviii
Binns, R. W., on Roman kiln, xlv*n*
Bird, 17, 17*n,* 35, 172, 215
Biscari, Museo, oinochoe in, by Painter of Syracuse Pelike, 122
Bit, 111
Bit boss, 126, 194
Black, washes of, on white-ground vases, 90, 146
Black-figure, 13; peplos and chiton in, 9; period of, 5*n;* technique of, xli, 5, 8
Black garments, 110, 117, 117*n*
Black glaze. *See* Glaze
Black paint, 150, 151
Blanket, 127, 130
Blinkenberg, C., on processional basket, 216*n*
Blue, xl, 213, 220
Boar, 173
Bologna, 128*n;* amphora in, by Orchard Painter, 119; amphora no. 155 in, 111; aryballos by Psiax, formerly in, 15; Atalante in, by Dinos Painter, 193; calyx krater no. 289 in, with Amazons, 57; cup in, with Kodros, 180; krater in, with Boreas, 116; krater in, with Polydektes, 167; krater no. 241 in, by Orchard Painter, 117; parody krater in, by Orchard Painter, 119, 119*n;* vase in, with Persephone, 157
Bologna 417, Painter of, 107–108
Bolsena, 50
Bones, 7, 27
Bonn, krater in, by Polion, 196
Boots, high, with furry tops, 178; high-laced, 126, 165; laced, 203; winged, 53, 53*n,* 101, 169. *See also* Shoes
Borders, 63, 64; scenes framed in, xxvi, 32, *and passim*
Boreas Painter, 1, 116–117, 116*n*
Boscoreale, frescoes from, 191*n*
Boston, alabastron no. 01.8122 in, with Aischines, 122, 123; amphora in, with Zeus and Ganymede, 93; amphora no. 03.816 in, by Tithonos Painter, 52; amphora no. 96.719 in, 100; "Brygan" seated woman in, 69; fragment in, with Tyrannicides, 147*n;* Hermonax signature in, 115; hydria no. 03.792 in, with Danae, 142, 146*n;* hydria no. 13.200 in, with Danae, 113*n;* krater in, with Pan and Aktaion, 92; krater no. 10.188 in, by Girgenti Painter, 98; krater no. 89.274 in, 119; kylix in, with disk thrower, by Douris, 81; kylix in, with maenad and satyrs, by Douris, 81; kylix in, with Peirithous and Theseus, 170*n;* kylix no. 01.8038 in, 68; kylix no. 01.8078 in, by Euaion Painter, 138*n;* kylix no. 03.815 in, by Penthesileia Painter, 102; lekythos in, with woolworker, 124*n;* lekythos no.

INDEX

(Boston, *continued*)
95.48 in, with Amazons, 177; pelike in, with Elpenor, by Lykaon Painter, 164; rhyton in, with maenad, by Brygos Painter, 65; skyphos in, by Brygos Painter, 66; skyphos in, signed by Makron, xxxi, 74; skyphos no. 01.8032 in, by Penthesileia Painter, 106; stamnos no. 01.8082 A in, 135; three-sided relief in, 31, 128 *n*, 137; white lekythos in, by Kleio Painter, 163, 163 *n;* work in, of Phiale Painter, 155
Boukranion, 218
Bow, 14, 36–38, 56, 60, 61, 98, 127, 130, 139, 169, 176, 194, 217
Bowdoin College, pyxis at, 56
Bowdoin Painter, 33, 55–56
Bowl, covered, acc. no. 23.43, xlii *n;* depicted, 43, 49, 186, as prize, 49, 49 *n*
Bowstring, 187
Boxing, 195
Boy, 25, 40, 50, 199
Bracelet, 73, 82, 96, 103, 104, 172, 175, 182, 194, 197, 203, 215, 217–220; spiral, 51, 52, 54, 56, 68, 69, 97, 127, 160, 164, 210
Branch, 18, 25, 49, 67, 75, 80, 125, 198, 202, 215, 215 *n;* flowered, 80; funeral, with berries, 169; growing, 198; ivy, 47, 91, 103; laurel, 180; as prize, 49, 136; in red, 5, *and passim;* vine, 45, 46, 110, 120
Brand, 21, 126, 126 *n*, 194
Bread, 193. *See also* Loaf
Breast, 28, 41; by Makron, 74, 77–79. *See also* Chest
Breast lines, 24, 62; juncture of, 39, 41, 44, 46, 92, 93, 95, 97
Breasts (female), 64; curve of chiton over, 161; in front view, 7, 82; in profile, 7, 79, 82, 106; in three-quarter view, 29, 69, 74, 82, 88, 127
Brett, A. B., on victory coins, 69 *n*
Bride, 181–183
Bridle, 139
Brindisi, vase from, 185
Briseis Painter, 33, 44 *n*, 71–72, 71 *n*, 72 *n*
British Museum (London), alabastron in, by Psiax, 14 *n;* amphora E 254 in, 34 *n;* amphora E 255 in, 34 *n;* amphora E 266 in, 40; amphora E 275 in, by Painter of Berlin Hydria, 131; amphora E 282 in, by Boreas Painter, 116; amphora E 284 in, 159 *n;* amphora E 294 in, 55 *n;* amphora E 297 in, by Oionokles Painter, 137 *n;* amphora E 299 in, 69; amphora E 301 in, 70 *n;* amphora in, with Achilles and Briseis, by Oltos, 18; aryballos E 697 in, 203; cup in, with Eurystheus, by Panaitios Painter, 61, 62; head vase E 784 in, 66; hydria B 329 in, with Rhodopis, 75 *n;* hydria E 171 in, with music lesson, 98; hydria E 206 in, by Washing Painter, 183; hydria E 224 in, signed by Meidias, 189, 201; hydriai in, with graffiti, 224; hydria in, with Nike, by Dutuit Painter, 51; krater E 462 in, 162; krater E 468 in, 39; krater E 473 in, 92, 96; krater E 479 in, 120; krater E 490 in, 211 *n;* krater E 497 in, 165; krater in, by Berlin Painter, 38; krater in, with Aithra, by Myson, xxxi; kylix E 18 in, 12 *n;* kylix E 72 in, by Penthesileia Painter, 106; kylix E 75 in, by Briseis Painter, 72 *n;* kylix E 76 in, by Briseis Painter, 72, 72 *n;* kylix in, by Colmar Painter, 59; kylix in, with Pandora, 103; lekythos D 53 in, by Achilles Painter, 151; lekythos E 596 in, by Phiale Painter, 156; lekythos F 311 in, 174 *n;* oinochoe E 512 in, 96; oinochoe E 523 in, by Meletos Painter, 154; oinochoe E 555 in, by Mannheim Painter, 139, 140; oinochoe E 560 in, 157 *n;* oinochoe in, with two barbarians, 111; pelike E 376 in, 143 *n;* pelike E 379 in, with Lykaon, 164; pelike E 385 in, by Achilles Painter, 148; pelike E 408 in, by Washing Painter, 183; pelike no. 95.8.31.1 in, by Villa Giulia Painter, 134 *n;* Pourtales statuette in, 216; psykter in, by Douris, 81; pyxis E 773 in, by Painter of Munich 2660, 137; pyxis E 774 in, by Eretria Painter, 175, 179; squat lekythos in, with processional basket, 215 *n;* stamnos E 448 in, by Achilles Painter, 152; stamnos E 454 in, by Polygnotos, 159; stamnos in, by Kleophrades Painter, 37 *n;* stamnos in, with Acheloos, by Oltos, 18; stamnos no. 96.7–16.5 in, by Polygnotos, 159; vase E 61 in, with flutist and dancer, by Makron, 79; vase E 280 in, by Polygnotos, 222; vase E 285 in, by Alkimachos Painter, 222; vase E 492 in, with Hermes and Dionysos, 132, 132 *n;* vase E 519 in, by Amymone Painter, 222; white lekythos D 58 in, 151 *n;* white pyxis D 11 in, 109; work in, of Kleophrades Painter, 35
Brooch, 105, 107, 126, 127, 156, 160, 203
Broom Hall, stele in, 199 *n*
Brown, helps three-dimensional effect, 30; not glaze, 90, 151; opaque wash of, 102, 105; in red, 177; reddish, 105, 151, 186, 209; of thinned glaze, xxxix, 5, 30, 90; wash of purple-, 90; wash of red-, 90
Brussels, kantharos in, signed by Douris, 81; kylix R 247 in, with maenads, by Makron, 78; oinochoai A 719, 720 in Musée Cinquantenaire in, 110; stamnos in, by Deepdene Painter, 113, 114; Theseus in, by Syleus Painter, 50
Brussels Oinochoai, Painter of, 2, 91, 110–112
Brygos, xxiii, 63
Brygos Painter, xxxi, xxxii, 1, 2, 33, 63–70; interprets motion, 30, 33, 62, 63, 77; late work of, 63, 69, 70; style of, 63–70, 74, 141; work by, in other collections, 42 *n*, 64–66, 68, 69
Bucchero ware, black, xliii
Bücher, Karl, xxiii *n*
Buds, in ornament, 52, *and passim*
Buff, xl. *See also* Clay, buff
Burmann, Pieter, on Eurytos' sons, 61 *n*
Buschor, Ernst, 103 *n*
Busiris, Herakles and, 61, 97–98
Button, 15

CABINET des Médailles, amphora in, by Phiale Painter, 155; amphora no. 357 in, by Achilles Painter, 148; amphora no. 363 in, with Meletos, 152; bell krater in, by Niobid Painter, 125; cup in, with Herakles and Linos, 109 *n;* fragment of krater in, by Kleophrades Painter, 37; hydria in, by Nausikaa Painter, 101; kylix in, with Kleophrades, 35; kylix no. 576 in, 65 *n;* pelike no. 391 in, by Geras Painter, 47, 47 *n;* pelike no. 415 in, by Geras Painter, 47 *n;* stamnos no. 388 in, 157, 157 *n*
Cambridge, Marlay krater in, 173; pig pelike in, 97
Campania, vases found in, 211; vases made in, 207
Candelabrum, 75
Cap, artisan's, 178; with lappets, 14, 165; Oriental, 14, 38, 58; (pilos), 99, 107 *n;* Thracian, 70 *n;* winged, 169; woman's, on youth, 25. *See also* Sakkos; Tiara
Capua, 106, 139, 210
Carlsberg, Ny, stamnos by Kleophon Painter in collection of, 224
Carpenter, 112
Casket, 198
Caskey, L. D., on Boston lekythos no. 95.48, 177 *n*
Castanets, 22, 23, 25, 26, 65, 76, 78, 84, 108
Castle Ashby, fragment in, by Apollodoros, 59
Centaur, 88, 127–128, 209
Cervetri, 36; eye kylix from, 17 *n*
Chair, 100, 124, 135, 171, 173, 175, 179, 181, 182, 184, 215, 216; (klismos), 25, 55, 142, 158, 164, 173, 180, 181, 184, 197, 199, 202; (thronos), 25
Characterization, xxiii, 25, 118, 119. *See also* Emotion
Charinides, 73, 73 *n*
Charinos, 73, 73 *n*
Charinos (potter), 73
Chariot, 14; four-horse, 110, 127, 176, 194, 197; three-horse, 219
Charioteer, 14
Charisios, 73 *n*
Checkers, 34, 36, 77, 126, 127, 139, 164, 207; in ornament, xxvi, 70, *and passim*
Cheek, 38
Chest (article), 112, 122, 128, 173, 181–183,

(Chest, *continued*)
201, 217; with balls on top, 202, 202 *n;* lion-footed, 113
Chest (male), 7; by Pan Painter, 92; in three-quarter view, 28–29, 47. *See also* Breast
Chicago, stamnos in, with Dionysiac festival, 134
Chicago Painter, 91, 134–135, 222
Chignon, 132–134, 136, 140, 143, 158, 166
Children, 128 *n,* 210
Chin, 22, 23, 43, 44, 49, 52, 54, 63, 64, 73, 74, 80, 82, 93, 109, 117, 123; line of, carried past neck line, 29, 29 *n*
Chinband, 169
Chiton, *passim;* belted (girded; girdled), 63, 70, 95, 98, 106, 116, 123, 126, 127, 130, 133, 142, 149, 152, 160, 164, 165, 170, 175, 178, 181, 185, 187, 202, 203, 210, 211; by Berlin Painter, 39; bordered, 94, 116, 159; bottom edge of, with arcs, 30, 42, 45, 52, 54, 63, 89, 92; bottom edge of, with curve, 9, 30, 89, 90; bottom edge of, with wavy line, 9, 10, 30, 89; bottom edge of, with zigzags, 9, 10, 16, 30, 81, 82, 89; bounding lines of, 45, 46, 52, 54, 78, 79, 148; by Bowdoin Painter, 56; by Brygos Painter, 63, 64; curving lines between folds of, 9, 22, 39; decorated, 47, 71, 109, 116, 126, 169, 170, 210, 217; decorated, foldless, by Achilles Painter, 148; with decorated panel, 126; Doric, with overfold, 54; dotted, 107, 111, 118, 121, 125, 126, 168; by Dutuit Painter, 52; edges of, marked with arcs, 42, 43, 45, 52, 54, 63, 64, 74, 89; embroidered, 170; by Eucharides Painter, 45; farther edge of, 9, 30, 42, 51, 89; folds of, follow action, 30; girt across chest and around waist, 78; by Hegesiboulos Painter, 25; held out in hand, 34, 34 *n;* by Hermonax, 115; Ionic, 56, 68, 70, 101, 112, 116, 127, 132, 134, 140, 142, 143, 156, 165; with kolpos, 38, 44, 45, 53, 60, 63, 70, 72, 75, 77, 98, 101, 102, 106, 112, 115, 120, 152, 153; long, 14, 18, 44, 45, 81, 91, 92, 94, 98, 111, 113, 122, 132, 133, 157, 159, 164, 176, 194, 199 *n;* long-sleeved, foldless, 196; long-sleeved, tight-fitting, patterned, 126, 217; by Makron, 74, 78; by Myson, 46; by Nikoxenos Painter, 42; with ornamental fringe, 151; with overfold, 54, 60, 63, 70, 72, 98, 100, 115, 133, 140, 142, 150, 160, 175, 181, 185, 203; Persian, 199 *n;* pouched, 22, 95, 109, 140, 149, 152; by Providence Painter, 54; rolled round waist, 41; in sculpture, 10, 16, 90; separation of sets of folds of, 9, 22, 39, 42, 56; short, 14, 34, 43, 53, 57, 60, 95, 98, 112, 116, 120, 126, 127, 133, 156, 160, 164, 165, 170, 178, 186, 187, 194, 197, 199 *n* (*see also* Jacket); sleeved, 53, 71, 109; sleeveless, 165; sleeve of, by Argos Painter, 48; sleeve of, by Psiax, 15; sleeve of, extended, 65; straight lines for bottom of, 123; straight parallel lines for folds of, 47, 53; with straps on shoulders, 126; supersedes peplos, 9, 9 *n,* 89; twice-belted, 127, 130; weight of, 9, 26
Chiusi, 67
Chlamys, 14, 24, 53, 84, 99, 100, 101, 103, 107, 114, 120, 126, 127, 130, 134, 156, 160, 164, 166–170, 172, 173, 180, 183, 185, 194, 209, 210; black-bordered, 210
Choes, feast of the, 199, 200, 200 *n,* 210, 210 *n,* 220 *n*
Chorillos, 161, 162
Chryseis, 140, 141
Chrysippos, 209
Chrysis, 198
Chrysis Painter, 192, 198–199
Circles, 53, 57, 63, 124, 130, 138, 139, 219; concentric, on bottom of foot, 95, 103, 106, 107, 137, 139, 197, 202, 203, 217; of dots, 71, 183
Citizens, xxii *n*
Città Castellana, 39, 77
Clavicle (collarbone), 7; by Berlin Painter, 39, 41; in black glaze, 7; contracted in three-quarter view, 7, 28; by Douris, 81, 82; by Eucharides Painter, 44; by Euthymides, 8 *n;* by Harrow Painter, 48; by Makron, 74, 79; near, omitted by Syleus Painter, 50; by Oltos, 19; by Panaitios Painter, 62; by Pan Painter, 92–95; by Pig Painter, 97; by Villa Giulia Painter, 132
Clay, applied, discussed, xl, xli, xli *n,* 5, 15, 30, 35 *n,* 90, 146, 176 *n,* 189 (*see also* Slip); applied, instances of, 16, 23, 24, 26, 48, 83, 109, 120, 124, 176, 177, 184, 199, 201–203, 209, 210, 215–218, 220 (*see also* Slip); buff, xl, 15, 16, 23, 83, 120, 176; gilded, 30, 90, 104, 146, 176, 176 *n,* 189, 199, 201–203, 209, 210, 215–218, 220; preparation of, xxxv, xxxv *n;* toughness of Greek, xxxvii *n,* xli–xlii, xlii *n*
Cloak, 46
Cloth, 58; decorated, 70. *See also* Cover
Clothes, perfuming, 199, 200, 200 *n*
Club, 60, 101, 127; Herakles', 37, 60, 169, 194, 211, 217; Pan's, 218, 218 *n*
Coat, sleeved, 210
Cock, 93, 93 *n*
Coghill collection, Leucippid krater formerly in, 162
Coiffure. *See under* Hair
Coin, jug on, 199 *n*
Coins, dating by, 214
Colander, 193
Collar, dog, 40; horse, 197
Collarbone. *See* Clavicle
Colmar Painter, 12, 33, 58–59, 83
Colonnade, 71, 109
Color, accessory, xxxix–xl, 5, 102, 146, 175–177, 189, 207, 213; from accidents in firing, xliii, xliv, xlvi; on head vase, 186; mixed, 190, 209; simple scheme of, xx, 90, 207, 208, 211, 212; in washes, 5, 90, 102, 105, 146, 149, 151, 163, 189
Column, 71, 72, 109, 128, 167, 169, 186; Doric, 142, 158; Ionic, 114, 203
Comacchio, 187; Polion krater from, with Thamyras, 204
Contour, xxxviii, xxxix *n;* body, in Kerch style, 213, 214; by Euergides Painter, 21; incised, for hair, 5 *n,* 9, 29, 83, *and passim;* in relief, xxxix, xxxix *n,* 5, *and passim;* relief, often omitted in free style, 146; relief, omitted by Berlin Painter, 41; reserved, bordered by relief line, 21; reserved, for hair, 9, 29, *and passim;* reserved, with black garments, 117
Copenhagen, black-figured pelike in, 222; calyx krater in, by Troilos Painter, 222; filleted marble head in, 142 *n;* kylix in, by Brygos Painter, 68; pelike in, by Kleophrades Painter, 36; stamnos in, with Eucharides, 44, 45; stamnos in, with Syleus, 49; work of Penthesileia Painter in, 102
Copenhagen Painter, 49, 222
Corcyra, 90
Cord, 15, 40, 55, 60, 65, 67, 72, 77, 78, 94, 138, 139, 143, 153, 169, 172, 186; loosely twisted, 72 *n. See also* Fillet; Girdle
Corinthian krater, with sons of Eurytos, 61
Corinthian ware, xli *n,* 198 *n*
Corselet, 175
Couch, 25, 25 *n,* 43, 58, 60, 61, 75, 76, 79, 80, 98, 99, 127, 128, 193
Cover, furniture, 127, 128, 193; for kithara, 132, 159, 196
Cracow, fragment in, 46
Crane, F. D., on quills for relief lines, xxxix *n*
Crests, 14, 43, 52, 57, 59, 69, 99, 102, 107, 112, 130, 131, 156, 177, 210
Croiset, Maurice, on Herakles in Lower World, 170 *n*
Cross, 34, 47, 102, 109, 125, 143, 169, 181, 209. *See also* Squares, crossed
Cross-shaped object, 83, 83 *n*
Croup, 126, 197
Crowning, 18
Cuirass, 14, 35, 36, 43, 56, 57, 109–112, 130, 139, 160, 169, 186; decorated, 34, 36, 95, 96, 110, 131, 151
Cult scenes, 213
Cumae, 87, 103; battle of, 87
Cup, depicted, 25, 58, 70, 84; (kantharos), depicted, 45, 47, 55, 91, 110, 121, 125, 140, 161, 178, 193, 194; (kylix), depicted, 46, 66–68, 143; (skyphos), depicted, 23, 45, 46, 68, 92, 138, 143, 144, 172
Curtain, 175

INDEX

Cushion, 59, 73, 76, 80, 100, 142, 151, 173, 181, 182, 184; decorated, 91, 147; embroidered, 77, 179; fringed, 68
Cymbals, 203
Cyprus, 208, 214
Cyrenaica, 213

DAIMONIA, 202
Damolyte, 112, 113, 113*n*
Danae, 112–113
Danae Painter, 2, 91, 142–143
Danaid, 215
Danaos, 155
Dancing girl, 1, 78
Dancing maenad, 22, 65, 75
Dart, and egg, 162, 182, 201; and leaf, 184
Dating, by draperies, 9*n*, 10–11, 15–16, 31, 191–192; of early free style, 90–91; of early style, 9*n*, 10–13, 15–16; of free style, 147; by kalos names, xxx, 11–13, 32, 90–91, 147; of Kerch style, 213–214; of late free style, 191–192; of ornate style, 207–208; by parallels on dated sculptures, 10–11, 15–16, 31, 191–192, 214; of ripe archaic style, 31–32
Death, 146
Deepdene amphora, 113
Deepdene Amphora, Painter of the, 91, 112–114, 222; painter near style of, 114–115
Deerskin, 164
Delbrück, Richard, on alabastothekai, 71*n*
Delos, 192
Delphi, Dionysos' connection with, 218; frescoes at, 87, 170, 171; Rhodopis' dedication at, 75; temple of Apollo at, 11
Deltoid, 39, 41, 62, 65, 67, 78
Demareteion, dated 479–478, 31
Demeter, 63, 156, 157
Dents, xli, xli*n*
Depth. *See* Third dimension
Deubner, Ludwig, on amphora no. 25, 49*n*; on oinochoe no. 159, 200*n*; on oinochoe no. 169, 216*n*
Dexileos, 192, 207
Diadem, 44, 99, 101, 113, 116, 153, 154, 169, 194, 199, 215; dotted, 125; with leaves, 52, 103, 126; with palmettes and lotos, 156; tied at back, 103
Didaion, 60
Diepolder, Hans, 104*n*
Dinner party, 79–80
Dinos Painter, 192, 193–194, 198; influence of, 192, 193, 207, 209
Dionokles Painter. *See* Oionokles Painter
Dionysiac (Bacchic) festival, 141*n*, 143, 216, 217
Dionysigenes, 73
Dionysos, 45–47, 92*n*, 125, 194, 215; ascendancy of, in fourth century, 218; dining, 193; and Hephaistos, 178; and maenads, 110, 140, 161–162, 193; popular subject in late free style, 189, 192; and satyrs, 2, 91–92, 116*n*, 121, 140–141, 161–162, 178, 193
Dioskouroi, 183
Diotimos, 150, 150*n*
Diphros, 59, 68, 76, 77, 80, 83, 91, 92, 120, 137, 147, 151, 182, 184, 197
Dipinti, xxxii–xxxiii
Disk, 18, 22; double, purpose of, 104–105, 104*n*, 105*n*; with owl emblem, 48; with swastika device, 195
Disk thrower, 18, 20, 167, 195
Disney Painter, 187
Distaff, 124, 173
Dithyramb, 196
Dog, 24, 25, 25*n*, 40, 210
Dolphin, 175, 176; (ornament), 110–112
Donkey, 178
Doris, 176
Dots, 34, 46, 52, 53, 64, 70, 71, 82, 91, 93, 96, 97, 100–102, 105, 114, 118, 120, 125, 131, 142, 143, 159, 164; on aegis, 64, 102, 154; for body hair, 74; border of, 139; on chiton, 107, 111, 118, 121, 125, 126, 168; circles of, 71, 183; edging hair, 46, 74–75, 83; and eggs, 50, *and passim;* for hair, 29, 36*n*, 37; himation with, 63, 67; indicating necklace, 72, 74; on jacket, 14; for nipple, 39–41, 58, 65, 82, 93, 95, 97; in ornament, xxvi, 43, *and passim;* above pubes, 195; raised, 183; raised, for front hair, 100; raised black, for hair and beard, 36*n*, 37; raised red, 215; row of, for whiskers, 136; white, 105; wreaths of, 21, 22, 74
Douris, xxii, xxxii, 31; influence of, 137; kylix no. 59 by, 2, 33, 80–82; painter and potter, xxx*n*, 81; style of, 81–82; works by, in other collections, xxix*n*, 35*n*, 81, 81*n*, 82, 118, 118*n*
Douris (Triptolemos Painter), 81*n*
Dragon, 118, 118*n*, 119, 160–161, 166. *See also* Serpent
Drapery, 10, 132, 161; by Aison, 186; by Briseis Painter, 72; by Brygos Painter, 65, 68, 69; by Chicago Painter, 134; by Dinos Painter, 193; in early free style, 89; in early style, 6, 9, 29, 31; by Epiktetos, 19; by Eretria Painter, 177, 179; figure beneath, by Makron, 74, 78; following contours of body, 145–146, 191, 200; in free style, 145–146; by Hegesiboulos Painter, 25, 26; by Leucippid Painter, 162; by Makron, 33, 74, 76–78, 80; on Meidian vases, 191, 192, 200, 201; by Nekyia Painter, 171; by Nikoxenos Painter, 42; by Painter of Louvre Centauromachy, 168; of Parthenon sculptures, 146; by Persephone Painter, 157, 158; by Phiale Painter, 155, 156; by Polion, 195; by Polygnotos, 159; in ripe archaic style, 27–31; by school of Dinos Painter, 192; in sculpture, 16, 31, 90, 146, 191–192, 207; shadows in, 89, 128, 146 (*see also* Folds, "eye"); by Syleus Painter, 49; by Villa Giulia Painter, 132, 133; by Washing Painter, 182, 183; weight of, xix, xx, 9, 26, 77, 89, 146, 191, 200. *See also* Folds; Pleat
Drawing, 5–11, 189; development of art of, xix, xxi; economy in, xx. *See also* Foreshortening; Perspective; Third dimension
Dresden, krater in, by Villa Giulia Painter, 133
Drinking horn, 23, 40, 77, 97
Dutuit Painter, 2, 33, 51–52

EAR, 68, 161; by Achilles Painter, 149; by Berlin Painter, 38; by Douris, 82; by Epeleios Painter, 23; by Eretria Painter, 177; by Eucharides Painter, 44; by Euergides Painter, 21; by Girgenti Painter, 98; by Hermonax, 115; by Kleophrades Painter, 36, 37; by Kodros Painter, 180; by Makron, 80; by Myson, 46; by Nikoxenos Painter, 42, 44; by Oltos, 19; by Painter of London E 342, 123; by Pan Painter, 92–94; by Persephone Painter, 157, 158; by Tithonos Painter, 53; by Washing Painter, 182
Earring, 39, 64, 69, 103, 122, 126, 127, 130, 165, 166, 175, 181, 194, 198, 199, 203, 211, 215, 217–220; disk, 44, 52–54, 56, 63, 64, 68, 72, 132, 133, 142, 156, 173, 197, 201; disk, with pendant, 112–114; elongated, 123; loop, 80–82, 143, 182–185; with pendant, 52, 96; pendent, 155
Echephyle, 176
Echephylos, 176
Edinburgh, oinochoe no. 1881.44.20 in, 186*n*
Edinburgh Oinochoe, Painter of the, 185–186, 186*n*
Education of girls, 108*n*
Eggs, in ornament, xxvi, 70, *and passim*
Egypt, Upper, vases found in, xxii
Egyptians, formulas of, 6; Herakles and, 61, 97–98
Elbow, 39, 62, 148, 164
Elpenor, 169, 169*n*, 170
Emotion (psychological interest), 100, 102, 113; in faces, 87, 104, 106, 107; indicated by drawing of eye, 29, 89, 113; indicated by gesture, xxi, 106, 112. *See also* Characterization
Entablature, 109
Eos, 102, 103, 105–106, 105*n*, 114, 153, 167–168
Epainetos, 18
Epeleios, 23
Epeleios Painter, 13, 23–24, 23*n*
Ephesos drums, 10
Epichares, 73*n*

Epidauros, sculptures from, 207
Epiktetos, xxx*n*, xxxii, 32, 35*n*, 81*n*; attributions to, 20; dating of work of, 11–12; pyxis no. 4 by (?), 13, 19–20; satyr by, in Würzburg, 20*n*; style of, 13, 20, 23
Epiktetos II. *See* Kleophrades Painter
Epilykos. *See* Skythes
Erbacher, Konrad, on stockings and sandals, 99*n*
Erechtheion, frieze of, 192
Eretria, vases found in, 149–151, 216*n*
Eretria Painter, 2, 146, 147, 175–179, 175*n*, 200; influence of, 192, 201, 201*n*; letter forms of, xxxiv*n*, 177*n*
Erlangen, oinochoe inv. no. 276 in, 104*n*
Eros, 56, 101, 103*n*, 173, 174, 181, 181*n*, 183, 184, 201, 215–217, 219, 220; driving chariot, 214, 219
Erotes, 203
Etruria, market of, xxxiii, xxxiii*n*, 87; vases found in, 5, 21
Etruscan frescoes, 27
Euaion, 138
Euaion Painter, 91, 138–139, 138*n*
Eualkos, 160, 160*n*
Eucharides, 44
Eucharides Painter, 33, 44–45, 44*n*
Euergides, 20
Euergides Painter, 13, 20–21, 23
Euklea, 202–203
Eukles, 73
Eumares, 10
Eumaros, 10
Eumolpids, 73
Euphronios, xxii, xxix, xxxii, 32; dating of, 12; signed as potter and painter, xxx*n*, 2, 33, 60, 61, 61*n*; works of, in other collections, xxix*n*, xxxv*n*, xliv
Euploia, 175, 175*n*
Eupolis, 176
Eurybios, 209
Eurydike (maenad), 162
Eurydike (mother of Danae), 112
Eurynomos, 209
Eurypyle, 162
Eurytion, 209
Eurytos, sons of, and Herakles, 60–62
Euthymides, xxii*n*, xxxii, 8*n*, 33, 35*n*; amphora by, in Munich (no. 2307), xxix; dating of, 12–13; style of, 32, 34, 35
Euthymides, associate of, hydria no. 11 by, 33
Evagoras I of Salamis, 208
ἐξάλειπτρον, 101*n*
Exekias, xxxv*n*, xliv, 5*n*
Expression, 66, 116; unimportant, xxiv; in works of Penthesileia Painter, 104, 106. *See also* Emotion
Eye, 43, 115, 124, 161; by Achilles Painter, 148–150; by Akestorides Painter, 137; in Antiphon group, 84; by Berlin Painter, 38; by Bowdoin Painter, 56; by Briseis Painter, 72; by Brygos Painter, 63–65, 69; by Chicago Painter, 134; by Colmar Painter, 58; by Danae Painter, 142; by Deepdene Painter, 113; as device on blanket, 130; as device on shield, 21; by Douris, 82; by Dutuit Painter, 52; in early free style, 89; in early style, 8; emotion expressed by, 29, 89, 113; by Euaion Painter, 138; by Eucharides Painter, 44; by Euergides Painter, 21; in free style, 145; in front view, 6, 8, 89; by Geras Painter, 47; on head vase, 66; by Hermonax, 115; in Kerch style, 213; by Kleio Painter, 163; by Kleophrades Painter, 36, 37; by Kodros Painter, 180; in late free style, 189; by Lykaon Painter, 164; male and female, in black-figure, 8; by Mannheim Painter, 139; by Meletos Painter, 152; by Menelaos Painter, 143, 144; by Myson, 46; by Nausikaa Painter, 100, 101; by Nekyia Painter, 171; by Nikoxenos Painter, 42; by Oltos, 19; by Orchard Painter, 117–119, 121; by Orpheus Painter, 174; by Painter of Berlin Hydria, 131; by Painter of Berlin 2268, 22; by Painter of Brussels Oinochoai, 111; by Painter of London E 342, 123; by Painter of Munich 2660, 137; by Painter of New York Centauromachy, 209; by Pan Painter, 92, 94; by Penthesileia Painter, 102, 104; by Phiale Painter, 155, 156; by Polion, 195; by Polygnotos, 159; in profile view, 89; by Providence Painter, 54; by Psiax, 15; in ripe archaic style, 27, 29; by Sabouroff Painter, 136; in three-quarter view, 89; by Tithonos Painter, 52, 53; in two profile views, 142; by Villa Giulia Painter, 132, 133; by Washing Painter, 182
Eyebrow, 17, 161; by Brygos Painter, 63; by Danae Painter, 142; on head vase, 66; by Kleio Painter, 163; by Meletos Painter, 152; by Nikoxenos Painter, 42; by Phiale Painter, 155, 156; by Polygnotos, 159
Eye kylikes, 17, 17*n*
Eyelashes, 89, 116, 131, 132, 134, 141, 145
Eyelid, 161; by Boreas Painter, 116; by Bowdoin Painter, 56; by Brygos Painter, 63; by Dutuit Painter, 52; in early free style, 89; by Eretria Painter, 177; in free style, 145; by Girgenti Painter, 98; in Kerch style, 213; by Kleio Painter, 163; in late free style, 189; by Lykaon Painter, 164; by Mannheim Painter, 139; by Meidias Painter, 201; by Myson, 46; by Oltos, 18; by Orchard Painter, 117; by Painter of Berlin Hydria, 131; by Painter of Berlin 2268, 22; by Painter of New York Centauromachy, 209; by Phiale Painter, 155; by Polion, 195; by Providence Painter, 54; by Villa Giulia Painter, 132; by Washing Painter, 182

Face, by Achilles Painter, 148; by Eretria Painter, 177; by Kleio Painter, 163; by Mannheim Painter, 139; by Painter of New York Centauromachy, 209; in painting, 87; by Phiale Painter, 155, 156; by Polion, 195; in sculpture, 31
Fairbanks, Arthur, 151*n*
Fan, long-stemmed, 184
Fawn's skin, 78, 127
Ferrara, krater in, by Polion, 195*n*
Fiesel, E., on graffito, 221; on inscription *metru menece*, xxxiii*n*
Figure, human, effeminate, 189; interest centered in, xxiii; in painting and sculpture, xxi, 10–11, 145; realized as a whole, 145; rendering of, xix, xx–xxi, 5–9, 27–29, 76, 87–88; roundness of, 88, 145, 159, 164, 192, 193
Fillet, 136, *and passim;* applied clay for, xl; beaded, 217, 218; bejeweled, 209; broad, 142, 143, 165, 170, 179, 181–184, 193, 203, 217; broad, fastened in front, 132–134; decorated, 120, 184, 211; dotted, 100; ending in dangles, 65; ending in tassels, 67, 70, 72–74, 103, 181, 193; ends of, hanging front and back, 132–134, 156; with front ornament, 50, 58, 59, 117, 120, 121, 123, 128, 128*n*, 144, 159, 193, 196; as kynodesme, 67; large, 54; with leaves, 118, 132, 135, 140, 143, 161, 165, 173, 175, 184, 198, 203, 209; long, 150; looped, 63, 64, 67, 70, 193; loose ends of, hanging, 56, 117, 134; on loutrophoros, 182; as offering at tomb, 150, 169; on omphalos, 218; ornamented, with band at back, 220; red for, xx, xl, 5, 30, *and passim;* round, 108; short, 150; on swing, 199, 200*n*; tied on arm, 103; triple, 162; wound several times round head, 80, 99, 117, 132, 133–135, 140, 143, 156, 158, 160, 165, 166, 179, 180, 185, 186, 197, 202
Fingernails, 35, 164
Fingers, 114, 120, 151; by Apollodoros, 59; by Briseis Painter, 71, 72; by Douris, 82; by Dutuit Painter, 51; by Epeleios Painter, 23; by Geras Painter, 47; by Makron, 74, 79; manipulating wool, 124; by Nikoxenos Painter, 42, 43; by Painter of Munich 2660, 137; by Penthesileia Painter, 106. *See also* Thumb
Firing, xl–xlvi; of accessory colors, xl; decoration preceded, xli, 72; of glaze, xliii–xliv; injuries in, xlvi; kilns for, xlv, xlv*n*; oxidizing and reducing, xlii, xlii*n*; single, xli, xli*n*, xlii*n*; temperature of, xl–xli, xliv; time of, xlii*n*
Fish, 80, 80*n*
Flame, 76, 110, 120, 143, 157, 164, 170, 199–201

INDEX

Fleece, 195–196; Golden, 117–119
Flesh, 192, 193; accentuated by washes of thinned glaze, 145; painted light brown, 151
Flesh color, 146
Fleshiness, 159, 164
Flight, 51
Florence, 128 *n;* fragment in, by Kiss Painter, 24 *n;* fragment of kylix no. 63 in, 85; Hermonax signature in, 115
Flower, 20, 73, 74, 76, 77, 79, 80, 83, 109, 120, 124, 160, 198; red for, xl
Flute, 76; double, 23, 58, 64, 65, 67, 68, 75, 83, 84, 140, 143, 144, 161, 178. *See also* Flute player
Flute case, 18, 23, 55, 67, 68, 73, 74, 84
Flute player, 17–19, 33, 34, 69, 71, 76, 80, 83, 84, 196; Pronomos as, 207–208, 208 *n.* *See also* Flute
Folds, xix, xx, 9, 16, 191, 192; by Achilles Painter, 149; curving lines between, 9, 22, 39; depth of, 6, 62, 89; diversified, 30, 31; "eye," 128 *n,* 129, 142; follow action, in ripe archaic style, 30; by Geras Painter, 47; incised lines for, 5 *n;* in Kerch style, 213, 214; by Kleophrades Painter, 35, 37; by Makron, 74, 76–78, 80; by Marlay Painter, 173; multiplied, by Eretria Painter, 146; by Oltos, 18, 19; by Orchard Painter, 117, 119, 121; in painting and sculpture, 10–11, 16, 31, 90; parallel, 9, 47, 53; of peplos, 89; radiating, 9, 18, 30, 93; by Sabouroff Painter, 136; in sets, 9, 22, 30, 39, 42, 56; shadows of, in diluted glaze, 89, 146 (*see also* Folds, "eye"); s-shaped curves for, 80; stacking of, 9, 11, 16, 19, 25, 42, 59, 80; thinned glaze for, discussed, 30, 74, 78, 164; by Tithonos Painter, 52, 53; triangular, by Mannheim Painter, 139; washes of thinned glaze in, 164. *See also* Drapery; Pleat
Food, 80, 80 *n*
Foot, by Achilles Painter, 150; by Aischines Painter, 123; by Berlin Painter, 38, 39; by Deepdene Painter, 113; by Epeleios Painter, 23; finely articulated, by Panaitios Painter, 62; foreshortened, 88; frontal, by Lykaon Painter, 164; frontal, by Villa Giulia Painter, 132, 133; in full front, 107, 115, 123, 130, 133; by Hermonax, 115; lion-claw, 113, 215; by Menelaos Painter, 143; by Methyse Painter, 141; by Oltos, 19; by Orchard Painter, 119; by Painter of Berlin Hydria, 130; by Painter of Brussels Oinochoai, 111; by Penthesileia Painter, 107; by Phiale Painter, 155; in profile, 115, 123; short, by Makron, 74; by Syleus Painter, 49; tendons of, 62; in three-quarter view, 107, 130, 133. *See also* Ankle, *etc.*
Footstool, 25, 120, 136, 169, 179, 182, 184, 197, 199
Forearm, 39, 41, 42, 62, 65, 67, 78, 80, 93, 95, 148
Forehead, 49, 63
Forehead-nose line, by Achilles Painter, 148–150; by Aischines Painter, 122; by Bowdoin Painter, 56; by Brygos Painter, 63; by Deepdene Painter, 113; by Eucharides Painter, 44; by Girgenti Painter, 98; by Kalliope Painter, 180; by Kleio Painter, 163
Foreshortening, discussed, xix, xxi, 7, 10, 11, 15, 19, 28–29, 87, 88, 128, 130; examples of, 19, 24, 48, 51, 54, 126, 127, 130, 131, 187; involving whole figure, 88. *See also* Perspective; Three-quarter view; *and under parts of body*
Foundry Painter, fragment by, 33 *n*
Fountain, 160, 166
Fox skin, 60
François vase, 7 *n,* 178
Fraser, A. D., on black glaze, xliii
Free style, discussed, 145–147
Frescoes, Etruscan, 27. *See also* Painting, fresco
Fret, 70
Friedländer, Paul, on Herakles in Lower World, 170 *n*
Friezes, two, 167, 168
Fringe, 68, 94, 112, 151
Front view. *See* Full-front view
Fruit, 151, 181, 184, 202
Full-front view, 130; in early free style, 88; in free style, 145
Fur, stippling for, 84
Furnishings, xxiii, xxv
Furtwängler, Adolf, *passim;* on dog, 25 *n;* on Hegesiboulos signature, 25 *n;* on ladder scenes, 219 *n;* on Panaitios Painter and Euphronios, 61 *n*

GALATEIA, 175
Gales, 12
Gallatin collection, amphora in, by Achilles Painter, 148 *n;* Hermonax lekythos in, 115
Ganymede, 93, 93 *n*
Ganymede (kalos), 199
Garland, 114, 173
Gela, "Brygan" Eros in, 69; vase found at, 162
Geneva, 128 *n*
Geras Painter, 33, 47, 47 *n,* 48
Giant, 170, 171
Gigantomachy pediment, 15
Gilding, 104, 176, 199, 201, 202, 209, 210, 215–218, 220; discussed, 30, 90, 146, 176 *n,* 189; over red, 216, 217. *See also* Gold; Gold leaf
Girdle, 116, 149; tasseled, 72, 74, 77, 78
Girgenti, krater at, with Herakles and Nessos, 98
Girgenti Painter, 91, 97–98
Girl, dancing, 78; fluting, 68; kissing youth, 24
Glaukon, xxx, 12, 90
Glaze, 35 *n;* black, xx, xliii–xliv; black, anatomical detail in, discussed, 5, 7, 8 *n;* black, as solid wash on garments, 110, 117, 117 *n;* brownish, from stacking, 23; causes slight gloss in red ocher, xxxviii, xliv *n;* chipping of, 133; components of, xliii, xliv; decoration with, xxxviii–xxxix; discoloration of, by accessory colors, xl; disintegration of, xlvi; ease of drawing with, 5–6; firing of, xliii–xliv; incisions on, for details, 189; nonadhesive quality of, xlii *n;* reddening of, xliii, xliv; red ocher applied before, xxxviii, xlvi; rifts in, xli *n,* xlvi; thinned (diluted), xx, xxxix, xl, 5, 90, 213, *and passim;* thinned, anatomical detail in, xx, 5, 7–8, 8 *n,* 30, 213, *and passim;* thinned, for folds, 30, 74, 78, 164, *and passim;* thinned, helps three-dimensional effect, 30, 89, 126 *n,* 146; thinned, shadows by washes of, 89, 146; thinned, usefulness of, 30; thinned, washes of, 129, 141–143, 161, 164, 166, 172, 173, 177, 195–197, 209, 216, 217; thinned, washes of, discussed, xxxix, 30, 36, 128, 145, 164
Goad, 127, 194, 197. *See also* Whip
Goal pillar, 22, 58, 59, 67, 85, 123, 165, 193, 195, 197
Goat's skull, 218
Goddess, 63; and youth, 103. *See also individual names*
Gold, 216, 217. *See also* Gilding; Gold leaf
Golden Fleece, 117–119
Gold leaf, xl, 213
Goluchow, hydria in, by Polygnotos, 164 *n;* krater in, by Lykaon Painter, 164; pelike in, by Deepdene Painter, 222; skyphos in, by Akestorides Painter, 138; stamnos in, 222
Graffiti, xxxii–xxxiv, 221–224
Grapes, 46, 120, 193, 220, 220 *n*
Grasses, 160
Gray, xlvi
Greave pad, 14, 14 *n,* 96
Greaves, 14, 15, 34, 35, 38, 41, 110, 112, 175; details of legs on, 36, 39, 112
Greece, vases found in, xxxiv, 187, 198, 213
Greek and Persian fighting, 56–57
Greeks and Amazons, 126–128, 130, 176, 177
Green, xl, 213, 219 *n,* 220
Griffin, 203, 204
Ground, 189, 193, 198, 202, 209, 218; hilly, 127, 130, 176, 193; raised, 215

Gulbenkian, C. S., Leucippid krater in possession of, 162
Gymnasium, 58, 67, 85, 193, 195

HACKL, Rudolph, 221
Hades, King, 169
Hair, by Achilles Painter, 148, 149, 151; in black on brown ground, by Makron, 74; on body, 23, 37, 67, 68, 74; contour of, incised, 5 *n,* 9, 29, 83, *and passim;* contour of, reserved, 9, 29, *and passim;* contour of, reserved and relieved, 21; conventionalized patterns for, xx; crisscross lines for, by Painter of Brussels Oinochoai, 112; in early free style, 89; in early style, 8–9; edged by dots, 46, 74–75, 83; ends of, in bag, 80, 99, 153, 154, 172; by Euaion Painter, 138; by Euergides Painter, 21; flying, 29, 65, 77; forehead-nose line continued into, 56; in free style, 145; frizzy, 109, 135; on head vase, 66; on helmet peak, 52; in Kerch style, 213; by Kleio Painter, 163; by Kleophrades Painter, 36, 36 *n,* 37; krobylos fashion in, 48, 91, 92; in late free style, 189; leaves in, 210; long, 38, 42, 43, 52, 53, 77, 106, 132, 151, 185; long, in braids or rolls, 93; long, tied at back, 55, 65, 75, 115; marked by dots, 29, 74, 116; by Methyse Painter, 141; by Nekyia Painter, 171; ornament in, 219; by Painter of Munich 2660, 137; by Painter of Shaggy Silens, 129; by Pan Painter, 92; by Polygnotos, 159; pompadour fashion in, 60; raised dots for, 36 *n,* 37, 100; red with yellow lines for, 105; represented by black dots and lines in relief on black ground, 129; in ripe archaic style, 27, 29; rolled up at neck, 65; by Sabouroff Painter, 136; separate locks of, 52, 53, 64, 69, 70, 76, 89, 102, 111, 189, 209, 213; short, at forehead and neck, 8, 21, 29, 49, 72, 83–84, 136, 137; short, on horse's croup, 126, 197; thin, 111; thinned glaze for, xx, 29, 30, 74, 89; tied with ribbon, 91; by Villa Giulia Painter, 132; wavy, 19, 102, 106, 115, 159, 185, 209, 213; wavy, on forehead and temples, 53, 82, 89, 159; wavy lines on background of, 29; white, 114, 128, 194, 211; yellow with black streaks for, by Berlin Painter, 38
Hall, Lindsley F., 179 *n,* 199 *n*
Hamburg, kylix in, by Penthesileia Painter, 102; kylix no. 1900,518 in, by Briseis Painter, 44 *n,* 72, 72 *n*
Hammer, 112, 178
Hand, 43, 68; by Achilles Painter, 148–151; by Aischines Painter, 123; in Antiphon group, 83; by Apollodoros, 59; by Briseis Painter, with spread fingers, 71, 71 *n,* 72; by Danae Painter, misshapen, 142; by Deepdene Painter, 113; by Douris, ably drawn, 82; by Eretria Painter, 177; by Euaion Painter, 138; foreshortened, in early free style, 88; by Girgenti Painter, 98; under himation, by Orchard Painter, 117, 119; by Kleio Painter, 163; by Kleophrades Painter, 34; by Makron, 74, 76, 78, 79; by Meidias Painter, 201; by Meletos Painter, 152; by Menelaos Painter, 143; by Nausikaa Painter, 100, 101; by Oionokles Painter, 55; by Oltos, 19; by Panaitios Painter, finely articulated, 62; by Penthesileia Painter, 102, 106; by Phiale Painter, 155; by Psiax, 15; raised in prayer, 114; by Syleus Painter, 49, 50; by Villa Giulia Painter, 132, 133; winding wool, 124. *See also* Fingers
Handles, entirely reserved, 16, 16 *n;* making and attachment of, xxxvii; ornamental band between, 34; usually glazed black on outer side, 16
Hare, 83, 126
Harmodios, head of, 31
Harmonia, 160–161, 166
Harness, 110
Harp, 181, 182
Harrow, amphora in, by Kleophrades Painter, 37 *n;* oinochoe in, with boy and hoop, 48
Harrow Painter, 33, 48–49
Hartwig, Paul, on Kleophrades Painter, 35 *n*
Hasebroek, Johannes, xxiii *n*
Hat. *See* Petasos
Hatched ornament, 126, 139, 195
Hauser, Friedrich, on Adonia, 219, 220; on cross-shaped object, 83 *n;* on jacket, 199 *n;* on krater no. 98, 126 *n,* 128 *n,* 129; on krater no. 163, 209 *n;* on oinochoe no. 159, 200, 200 *n;* on spinning, 124; on Thamyras vases, 204 *n*
Head, by Aischines Painter, 123; by Aison, 186; by Danae Painter, 142; as finial, 118, 119; by Girgenti Painter, 98; by Menelaos Painter, 143, 144; by Panaitios Painter, 62; by Penthesileia Painter, 102, 106; by Polion, 195; in profile, 6, 145; by Psiax, 15; in three-quarter view, 87–88. *See also* Skull
Headband, 171. *See also* Fillet
Headdress, decorated, 201–203. *See also* Diadem; Fillet; Hair
Head vases, 66, 186
Hearst collection, kitharoidos in, by Berlin Painter, 94
Hecuba, 41, 42
Heel, in profile, with frontal toes, 51
Hegeleos, 152, 152 *n*
Hegesiboulos (father of Anaxagoras of Klazomenai), 25 *n*
Hegesiboulos (potter), 2, 13, 24–26
Hegesiboulos Painter, 2, 13, 24–26
Hegesichora, 161, 162
Heidelberg, fragment in, by Kiss Painter, 24 *n;* σπλάγχνα kylix in, 109
Height, relative, of figures, 87, 88, 190, 203
Hekate, 156, 157
Hektor, 175
Helen, 183 *n;* and the Dioskouroi, 183
Helmet, 33, 34, 36, 101, 127, 172, 176, 194; Attic, 38, 43, 52, 69, 95, 109, 110, 112, 114, 118, 127, 130, 131, 175, 197; with cheekpieces, 52, 95, 110, 112, 114, 127, 130, 131, 160, 164, 166, 177, 197; Corinthian, 41, 64, 99, 107, 127, 130, 160, 210; crested, 14, 43, 52, 99, 102, 107, 130, 131, 156, 210; with decorated peak, 52; with neckpiece, 177; ornamented, 69, 96, 110–112, 127, 131, 164, 197; of pilos shape, 107; with ram's horns, 35; "Thracian," 57, 107, 110, 112, 130, 147, 160; tied under chin, 210; wreathed, 127; wreath worn under, 130, 131
Hephaistos, 178; armor made by, 175
Hera, 63, 101, 178, 194, 195
Herakles, 60, 60 *n,* 62, 194; and Busiris, 61, 97–98; eyes of, 8, 29; fourth-century, xix; in garden of the Hesperides, 208, 211, 214, 217–218; by Kleophrades Painter, xix, 35, 36–37; in Lower World, 168–170, 170 *n;* and Nemean lion, 50; and sons of Eurytos, 60–62; strangling serpents, 2, 98–99
Herbig, Gustav, on lebes gamikos no. 144, 181 *n*
Hermes, 53, 101, 120, 156, 157, 166, 168–170, 194, 195
Hermitage (Leningrad), amphora in, from Shuvalov collection, 185; calyx krater in, by Persephone Painter, 157, 157 *n;* fragment in, by Painter of New York Centauromachy, 209; fragment of lekanis in, by Akestorides Painter, 138, 138 *n;* hydria in, with graffito, 224; krater in, by Painter of Berlin Hydria, 131; kylix in, by Psiax, 15; lekythos in, with Artemis, by Pan Painter, 92; lekythos inv. no. 2129 in, 216 *n;* lekythos inv. no. 2241 in, 216 *n;* lid inv. no. 80 E in, 216 *n;* oinochoe in, by Painter of Edinburgh Oinochoe, 186 *n;* pelike in, by Euphronios, xxix *n;* pelike in, with garden of the Hesperides, 218; stamnos no. 809 in, by Kleophon Painter, 224; vase no. 627 in, by Pan Painter, 222; vases in, with processional basket, 216 *n*
Hermonax, xxxii, 91, 115–116, 116 *n*
Hesperides, 208, 211, 214, 217–218
Hesperides Painter, 218
Hetairai, 73 *n,* 74, 75–76, 75 *n,* 83 *n,* 198
Hieron, xxii *n,* xxxi, xxxii, 2, 33, 73, 74, 76, 77
Hills, 127, 130, 176, 193
Hilt, 15, 34, 36, 126, 177
Himation, 67, *and passim;* belted, 170; black-

INDEX

(Himation, *continued*)
bordered, 181–183, 210; bounding lines on, 97; circles on, 63; covering mouth, 168; decorated, 203; dotted, 63, 67; draped over head, 119, 211; folds of, 30, 31, 37, 46, 89, 90, 92; fringed, 112; single arcs for edges of, 43; upward-tilted corners of, 94; by Villa Giulia Painter, 132; worn scarf-fashion over arms, 152; worn shawl-fashion over shoulders, 14, 44, 109. *See also* Mantle
Hip, 7, 45, 81
Hipparchos (kalos), 11–12, 11 *n*
Hipparchos (son of Peisistratos), 11 *n*, 12
Hipparchos (*συγγενής* of Peisistratos), 11–12, 12 *n*
Hippias, 27
Hippolyte, 176
Hippon, 53, 54
Hoof, 111
Hoop and stick, 93, 93 *n*
Hope collection, Leucippid krater formerly in, 162
Hoplite, 56
Hoplomachia, 33–34, 34 *n*
Horns, on Okeanos, 211; on satyr, 215 *n*, 218 *n*
Horse, 14, 43, 110, 111, 126, 127, 130, 139, 167, 176, 197, 210, 219; branded, 21, 126, 126 *n*, 194; led, 14, 14 *n*, 21; as device on shield, 59, 126
Horseman, 43, 172, 173; as device on shield, 35, 35 *n*
House, 109, 167
Hussong, Ludwig, on division of labor by painters, xxxix *n*; on packing of kiln, xlii *n*; on sharp angles, xxxvi *n*; on slip and *Lasur*, xxxvii *n*; on tools, xxxvi *n*; on two fires, xli *n*; *Zur Technik der attischen Gefässkeramik*, xxxv *n*
Hut, 175
Hyakinthos, 103–104
Hydria (water jar), 32; depicted, 53, 53 *n*, 97, 154, 160, 166, 184, 215; popular in early free style, 91
Hydria-kalpis, 33, 34
Hygieia, 202
Hylas, 60 *n*
Hyllos, 60
Hyporcheme, 196 *n*

ILIAC crest, 28, 55
Incense burner, 51, 51 *n*, 185, 219 *n*
Incised line, xli *n*, 5, 5 *n*; for contour of hair, 5 *n*, 9, 29, 83, *and passim*; for ground, 189, 202, 209; made before firing, xli, 189, 209 *n*; omitted, 5, 42–43
Injuries, xlvi
Inscriptions, xxviii–xxxiv; addressing user, xxix; describing action, xxix; dipinti, xxxii–xxxiii; Doric forms in, xxxiv; graffiti, xxxii–xxxiv, 221–224; identifying figures, xxviii–xxix; identifying objects, xxix; Ionic forms in, xxxiii, xxxiv, xxxiv *n*, 104; kalos names, xxix–xxx, xxx *n* (*see also* Kalos names); meaningless, xxxii, 18, 33, 48, 54, 67, 68, 70, 84, 105, 123; numerals in, xxxiii, 221, 222, 224; rare in Kerch style, 213; of remarks, xxix; signatures, xxx–xxxii, xxx *n*, xxxii *n*; spelling of, xxiii, xxxiv, 73; technique of, xx, xxxii, xxxiv, 5, 24, 30, 198; in two lines, 103, 107, 109, 152, 160
General: Achilles, 175; Adrastos, 197; Aigina, 116; Ajax, xxviii, 169; Akestorides, 137; Akrisios, 113; Alale, 176, 176 *n*; Alketes, 18, 18 *n*; Amychos, 80; Amynomene, 176; Antimachos, 164; Antimenes, 18; Antiochos, 163; Antiopeia, 139; Antiphanes, 18; Aphrodisia, 73; Aphrodite, 201, 202; Apollo, 132, 170, 180, 197; Aponia, 203; Arete, 176; Artemis, 132, 170, 195; Athanasia, 172; Athena, 172, 195; Batrachos, 18, 18 *n*; Charinides, 73; *χασκο*, 18; Chorillos, 161; Chryseis, 140, 141; Chrysippos, 201, 209; Chrysis, 198; Daimonia, 202; Damolyte, 112; Demeter, 156; Dionysigenes, 73; Dionysos, 140, 161, 178, 195, 215; Doris, 176; Dorotheos, 18, 18 *n*; Echephyle, 176; Elpenor, 169; Eros, 201, 215; Eukleia, 203; Eukles, 73; Euploia, 175, 175 *n*; Eupolis, 176; Eurydike, 162; Eurypyle, 162; Eurytion, 209; Galateia, 175; Hades, 169; *ἀλούμενος εἶσι*, xxix, 18; Hegesichora, 161; Hekate, 156; *ἡ παῖς καλή*, 78; Hephaistos, 178; Hera, 195; Herakles, 60, 168, 195, 211; Hermes, 156, 168, 195; Hippolyte, 176; *ὁ παῖς*, 58, 85; *ὁ παῖς καλις*, 70; *ὁ παῖς καλός*, 21–23, 59, 65, 80, 83, 101, 103, 107, 109; *ὁ παῖς καλὸς Ἐπέλειος*, 23; *ὁ παῖς καλός, ναί*, 20; [h]*ο παῖς* [*κ*]*αλός, ναίχι*, 23; *ὁ παῖς καλὸς κάρατα*, 20; *ὁ παῖ*[*s*] *κάρτα κ*[*ά*]*ρατά γε*, 20; Hygieia, 202; Io, 198; Iole, 139; Iphitos, 60; *καλή*, 22, 73, 166; Kalliope, 164, 180; Kallistrate, 73; *καλο*, 22; *καλοις*, 22; *καλός*, 22, 25, 35, 47, 48, 54, 55, 65, 70, 84, 96, 110, 159, 160, 166, 173, 197; *καλὸς εἶ*, 34, 37; *καλὸς ἡ πας*, 50; *καλὸς ὁ παῖς, ναίχι*, 21; [ ]*κες*, 61; *κ*[ ] *καις*, 22; Kleainetos, 18; Klymene, 175; Klytios, 60; Komodia, 162; Komos, 161, 178; Kymodoke, 175, 175 *n*; Lakrias, 73; Leto, 132, 170, 195; [ ]*λοινος*, 209; Lysis, 85; Mainas, 140, 141; Maleos, 140, 141; Meleagros, 169; Methyse, 140, 141; Mimnoia, 176; Myris, 140, 141; Neoptolemos, 163; Nike, 53; Nikon, 73; Nikosthenes, 73; Nikostrate, 73; *ᾠδοὶ Παναθήναια*, 196, Oinobios, 140, 141; Okeanos, 211; Ourania, 197; Paidia, 203; Palamedes, 169, 169 *n*; Pasithea, 211; Patroklos, 175; Peitho, 202; Peleia, 73; Penthesileia, 139; Perithous, 168; Persephone, 156, 169; Perseus, 113; [ ]*φη*, 161; Phile, 198; Phorbas, 209; *Πομε*, 18; Pompe, 202, 215; Poseidon, 195; Psamathe, 175; [ ]*ρος*, 176; Sathon, 161; Simos, 161, 162; Smikythos, 17; *τελεω*, 151; Theseus, 168, 176; Thetis, 175; Tityos, 170; Tragodia, 162; Zeus, 195
Kalos names: Alones, 160, 160 *n*; Antiphanes, 73; Archedike, 136, 136 *n*; Diotimos, 150; Epainetos, 18; Epeleios, 23; Eualkos, 160, 160 *n*; Ganymedes, 199; Hegeleos, 152; Hippon, 53, 54; Lysikles, 19; Naukleia, 73; Nikomas, 159, 159 *n*; Panaitios, 32, 58, 59, 61; Rhodopis, 75
Signatures: Euphronios, 60; Hegesiboulos, 25; Hieron, 73, 76, 77; Polion, 195; Psiax (?), 17
Insides, xxxvii
"Intervals," xx, 6, 6 *n*
Io, 198
ϝιώι, 198 *n*
Iolaos, 218
Iole, 60, 61
Ionians, 25 *n*
Ionian traders, xxxiii, xxxiv
Ionic forms of letters, xxxiii, xxxiv, xxxiv *n*, 104
Iphikles, 98, 99
Iphitos, 60, 61, 61 *n*
Iris. *See* Eye
"Iris" of Parthenon, 155, 157
Ironing, no evidence of, 200 *n*
Iron oxide, xl, xliii–xliv
Italy, a market for Attic vases, 207, 213; South, vases found in, 5; South, vases made in, 61 *n*, 118, 119, 170, 176, 207; vases found in, xxii, xxxiii *n*, xxxiv, 129, 131, 142; vases made in, 213
Ivy, and berries, wreath of, 141; branch of, 47, 91, 103; leaves of, on fillet, 140; in ornament, xxvi, 53, *and passim*; scroll of, 109; twig of, in field, by Douris, 80, 82; wreath of, 66, 77, 140, 161, 178, 210

JACKET, 14, 21, 176, 199, 199 *n*; sleeveless, 199. *See also* Chiton, short; "Sweater"; Tunic
Jacobsthal, Paul, on krater no. 135, 168 *n*, 169
Jason and the Golden Fleece, 2, 117–119
Jatta Museum, vase in, with Thamyris, 204
Javelin, 18, 20, 58. *See also* Lance
Jaw, 29, 29 *n*, 98
Jena Cups, Painter of the, style of, 212
Jew, 25, 25 *n*
Jewelry, gold leaf for, xl
Joints, xxxvi
Jug, depicted, 25, 47, 67, 75, 125, 132, 133, 147, 164, 186, 193, 199. *See also* Oinochoe, depicted
Jumping weights, 18, 20, 22, 48, 58, 85, 167, 195

KADMOS, 160–161, 166
Kadmos Painter, krater by, with Dionysos and Apollo, 218
Kalliades, 81
Kalliope, 180
Kalliope Painter, 180
Kallistrate, 73
Kalos names, xxix–xxx, xxx*n;* dating by, xxx, 11–13, 32, 90–91, 147; where inscribed, 81 *n;* listed, *see under* Inscriptions
Kalpis, in early period, 13. *See also* Hydria-kalpis
Kamiros, 213
Kantharos, depicted, 45, 47, 55, 91, 110, 121, 125, 140, 161, 178, 193, 194
Karlsruhe, alabastron in, by Psiax, 17; bell krater no. 208 in, by Villa Giulia Painter, 132, 133; calyx krater in, by Villa Giulia Painter, 162 *n*
Katterfeld, Erich, on Leagros, 12 *n*
Kekryphalos, 202 *n*
Kephalos, 103, 105 *n,* 106, 114
Kerberos, 168
Kerch, vases found at, 216 *n*. *See also* Kerch style
Kerchief, 108
Kerchnos, 219, 219 *n*
Kerch style, 208, 211–212, 213–214, 216; dating of, 208, 213–214; hydria no. 168 in, 155, 215; oinochoe no. 169 in, 3, 202, 214, 215–216; skyphos no. 170 in, 1, 217
Kerykeion, 53, 101, 120, 166, 169; as brand, 126, 126 *n,* 194
Kilns, xlv, xlv *n*
Kimon, 87
Kimon of Kleonai, 10
Kissing, 73, 74
Kiss Painter, 12, 13, 24
Kithara, 94, 132, 158, 194, 196; retaining band of, 196
Kitharist, 2, 94, 158–159
Kleio Painter, 2, 163
Kleisthenes, 12 *n;* constitution of, 27
Kleitias, 5 *n*
Kleophon Painter, 224
Kleophrades, 35, 35 *n,* 81
Kleophrades Painter (Epiktetos II), 33; amphora no. 13 by, xix, 2, 35, 36–37; krater by, with return of Hephaistos, 178; krater no. 12 by, 2, 34–36; quality of, xxii, 32; style of, 32, 34 *n,* 35–38, 141; works by, in other collections, 35–36, 35 *n,* 37, 42 *n,* 221
Klismos. *See under* Chair
Klymene, 175
Klytios, 60, 61, 61 *n*
Knee, 36 *n,* 37, 40, 41, 55, 62, 106, 148, 150
Kneecap (patella), 7, 14, 29, 39, 41, 48, 62, 66, 148, 164
Knidos, 69 *n*
Knife, 97; curved, 165
Knobs, raised, gilded, 216
Kodros Painter, 147, 179–180
Kolchis, 118, 118 *n,* 119
Kollopes, of kithara, 94 *n,* 160, 196; of lyre, 40, 55, 138, 141, 142, 153
Kolpos. *See under* Chiton
Komodia, 162
Komos, 161, 162, 178
Kopis, 56, 56 *n*
Kopp, A. H., on analyses of colors, xl, 150 *n*
Korkyra (Corcyra), "record relief" of, 214
Krater, 32; calyx, appears in early period, 13; column, vogue of, 91; depicted, 23, 67, 68, 70, 75, 193, 218; popular in early free style, 91
Kronos, 100–101
Kylikes, stacking of, xlii–xliii, xlii *n,* 23, 59, 108
Kylix, depicted, 46, 66–68, 143; eclipsed in early free style, 91; favorite shape in early period, 13; popular in ripe archaic period, 32; in work of Colmar Painter, 58. *See also* Cup
Kymodoke, 175, 175 *n*
Kynodesme, 67
Kyrene, fourth-century cippus from, 222
Kyzikos, coins of, 69 *n,* 99

LADDER, 219, 220
Ladle, 75
Lakrias, 73
Lakris, 73
Lakriteides, 73
Lambros collection, hydria from, by Painter of Syracuse Pelike, 122
Lamp, lighted, 75
Lampstand, 209
Lance, 18, 168. *See also* Javelin
Landscape, xxiii
Langlotz, Ernst, 117 *n, and passim;* and dating by folds, 9 *n;* epinetron in possession of, 203 *n;* on Hipparchos, 11 *n;* on kalos names, xxx *n;* on Leagros, 12 *n;* on Stesagoras, 11 *n;* on Thaliarchos pyxis in Athens, 20 *n;* on Würzburg amphora, 35 *n*
Lapiths, 127–128, 209
Laurel, 126; branch of, 180; in ornament, xxvi, 103, *and passim;* wreath of, 36, 98, 126, 127, 132, 133, 155, 165, 170, 177, 180, 185, 197, 203, 212
Leaf, in ornament, xxvi, *and passim. See also* Leaves
Leafy spray, 194
Leagros, xxx, 12, 12 *n,* 32, 90
Leaves, decorating headdress, 132, 202; with diadem, 52, 103, 126; fillet with, 118, 132, 135, 140, 143, 161, 165, 173, 175, 184, 198, 203, 209. *See also* Leaf
Lebes, depicted, 127, as prize, 49
Leg, 82; band on woman's, 179; bent, 19, 38, 51; by Berlin Painter, 38, 39, 41; by Brygos Painter, 66; details of, in diluted glaze, 7–8; details of, on greaves, 36, 39, 112; by Epiktetos, 19; foreshortened, 48, 127; in front view, 11, 24, 29, 38, 78, 139; by Harrow Painter, 48; by Makron, 78; by Mannheim Painter, 139; by Meletos Painter, 152; in profile, 6, 7, 11, 29, 48, 63, 78, 127–128, 130, 139, 142; seen through drapery, 142; in three-quarter view, 29, 41, 87–88. *See also* Thigh
Leipzig, cup in, by Akestorides Painter, 138
Lekythos, acc. no. 06.1021.132, 136 *n;* acc. no. 07.286.40, 136 *n;* acc. no. 21.88.17, 136 *n;* popular in early free style, 91; white-ground decoration of, 90, 146, 147, 149 *n,* 177, 190
Leningrad. *See* Hermitage
Leopard's skin, 22, 60, 64, 65, 77, 122, 215, 218
Leto, 132, 170, 171, 194
Letters, Ionic forms of, xxxiii, xxxiv, xxxiv *n,* 104
Leucippid Painter, 2, 147, 161–163
Levels, figures on different, 87, 88, 131, 161, 176, 190, 193, 203, 218
Lewis Painter, 159, 159 *n*
Leyden, kylix in, by Akestorides Painter, 138; Panathenaic amphora in, 222; spool in, 105 *n*
Libation, 109, 125, 132, 133, 154, 156, 164, 165, 179, 186, 210
Lichas, 61
Lines, 159, 163, *and passim;* many short, very thin, in Kerch style, 213, 214, 216, 219; in ornament, xxvi, 173, *and passim;* red painted, 50, 173; uneven thickness of, 207, 211
Lion, 173; as device on shield, 175; Nemean, 50, 51; skin of, 36–37, 60, 61, 98, 169, 194
Lips, 43, 84, 115, 161; by Aischines Painter, 123; by Berlin Painter, 38; by Bowdoin Painter, 56; by Briseis Painter, 72; by Brygos Painter, 63, 65, 66, 69; by Deepdene Painter, 113; by Eucharides Painter, 44; by Girgenti Painter, 98; by Harrow Painter, 48; on head vase, 66; by Kleophrades Painter, 36, 37; by Lykaon Painter, 164; by Makron, 80; by Meletos Painter, 152; by Nekyia Painter, 171; by Painter of Brussels Oinochoai, 115; by Painter of New York Centauromachy, 209; by Pan Painter, 93; by Penthesileia Painter, 102, 104, 106; by Providence Painter, 54; by Splanchnopt Painter, 109; by Syleus Painter, 49; by Tithonos Painter, 52, 53. *See also* Mouth
Lizards, 34, 36
Loaf, 80, 193
London. *See* British Museum; Victoria and Albert Museum
London E 342, Painter of, 123–124
London E 497, Painter of, 165–166

INDEX

Lotos, on diadem, 156; in ornament, xxvi, *and passim*
Loutrophoros, depicted, 182
Louvre (Paris), amphora G 45 in, 34*n*, 221; amphora G 62 in, by Painter of Munich 2303, 221; amphora G 137 in, by Dutuit Painter, 51; amphora G 210 in, by Oionokles Painter, 55, 222; amphora in, by Suessula Painter, 211; amphora in, with Croesus, by Myson, xxx–xxxi; black-figured hydria F 293 in, 222; black-figured hydria F 300 in, 221; cup in, with Theseus, by Panaitios Painter, 61, 212; double disk in, 104; Eos and Memnon in, by Douris, 81; fragment G 345 in, 101; fragment G 474 in, by Euaion Painter, 138; fragment in, with Adonia, 220; Hermonax signature in, 115; hydria G 50 in, 61, 61 *n;* kantharos C.A. 1587 in, by Shuvalov Painter, 185; krater G 367 in, with centauromachy, 168; krater G 421 in, 141; krater in, with Menelaos, 143; krater in, with Niobids, 125; kylikes in, by Douris, 81 *n;* kylikes in, by Skythes, 26; kylix G 278 in, by Briseis Painter, 72 *n;* kylix G 382 in, by Penthesileia Painter, 107; kylix G 401 in, 138; kylix G 451 in, by Penthesileia Painter, 102; kylix in, of Antiphon group, 85; kylix in, with Apollodoros' signature, 59; lekythos G 381 in, 53 *n;* lekythos G 444 in, by Achilles Painter, 148; oinochoe G 438 in, 153; oinochoe G 579 in, 157 *n;* Panathenaic amphora F 276 in, 221; pelike G 65 in, 222; pelike G 224 in, by Geras Painter, 47, 47 *n;* pelike G 232 in, by Syleus Painter, 221; pelike G 234 in, by Geras Painter, 47; stamnos G 180 in, by Siren Painter, 221; stamnos G 188 bis in, by Deepdene Painter, 113, 222; stamnos G 410 in, by Methyse Painter, 141; stamnos G 416 in, by Hermonax, 115; vase G 428 in, by Painter of Yale Oinochoe, 222; vase G 550 in, 179 *n;* vase in, with Herakles and serpents, by Berlin Painter, 99
Louvre Centauromachy, Painter of the, 147, 167–168
Lucania, vases made in, 207
Luce, S. B., on Herakles and Busiris, 61 *n*
Ludovisi three-sided relief, 31, 128 *n*
Lydos, 5 *n;* krater by, with return of Hephaistos, 178
Lykaon Painter, 1, 147, 163–165, 169 *n*
Lyon, hydria in, with Dionysos on omphalos, 218
Lyre, 25, 40, 44, 55, 67, 68, 80, 82, 103, 105, 105 *n,* 109, 137, 140, 142, 143, 153, 165, 197, 203; retaining band of, 44, 45
Lyrist, 40, 67, 76, 137, 142, 143, 203
Lysikles, 19–20
Lysimachos, 214
Lysippos, 213, 214
Lysis, Laches, and Lykos group. *See* Antiphon group

MACEDONIAN domination, 213
Machaira, 56
Madrid, black-figured hydria in, 224; cup in, with Theseus, by Aison, 186; krater no. 11045 in, 211 *n*
Maenad, 64–65, 115, 141; dancing, 22, 65, 75; and Dionysos, 110, 140, 161–162, 193; and satyr, 2, 54, 75, 77–78, 97, 106, 122, 140–141, 161–162
Maid, 128
Mainas, 140, 141
Makron, xxii, xxxi, xxxii, 32, 33; kylikes nos. 52–58 by, 1, 2, 72–80; motion by, 30, 75, 77, 78; quality of, 74; sculptural parallel to, 31; style of, 74, 76–80; works of, in other collections, 74, 78, 79
Maleos, 140, 141
Μάλεως the Tyrrhenian, 141 *n*
Manager of games, 18
Mane, horse's, 5, 15, 16, 111, 130
Mannerist movement, 45, 46, 91, 92, 97–99
Mannheim, oinochoe in, with Amazons, 139
Mannheim Painter, 1, 91, 139–140
Mantle, 41, 66, *and passim;* black-bordered, 181, 183; decorated, 165, 209; decorated with crosses, 181; dotted, 67; draped over head, 169; embroidered, 25, 176; end of, in mouth, 215; folded, 80; folds of, 9, 18, 25, 62, 77, 80, 82, 123; knotted in front, 14, 126–127, 127 *n;* laced, 165; by Oltos, 18; in sculpture, 10, 31. *See also* Chlamys; Himation
Marathon, 27, 57, 92; pottery in mound at, 31–32
Marion, 208, 214
Marlay Painter, 172–173
Marshall, John, 1, 2
Mattress, 58, 99
Mauve, 190
Meanders, 34, 36, 37, 40, 48, 52, 91, 94, 139; in ornament, xxvi, *and passim*
Measuring sticks, 18
Meat, 80, 80 *n*
Median line, 39, 41, 74, 92
Mediterranean, dispersion of vases in, 5
Medusa, head of. *See* Aegis
Megakles (kalos), 12–13
Megakles (son of Hippokrates), 12
Megakles (son of Kleisthenes), 12–13
Meidian style, 190 *n,* 191, 192, 202–204, 207 *n,* 208
Meidias, xxxii, 201
Meidias Painter, 1, 147, 189, 192, 199–201; school of, 201–205, 210
Melanippos, 171–172
Meleager, 169, 170, 170 *n*
Meletos, 152
Meletos Painter, 147, 147 *n,* 151–154; identification of Achilles Painter with, 147 *n,* 152
Memnon, 12
Memphis, sealing from, with Jason, 118 *n*
Menelaos Painter, 91, 143–144
Menon, 15
Menon Painter. *See* Psiax
Mercklin, Eugen von, on oinochoe no. 108, 140
Messene, 208
Messerschmidt, Franz, on krater no. 155, 196 *n*
Metacarpal bones, 78
Methyse, 140, 141
Methyse Painter, 2, 91, 140–142
Metics, xxii *n,* 49
metru menece, xxxiii *n*
Mikon, xxii, 87, 128, 128 *n,* 145; his Battle of Marathon, 57, 87
Milan, kylix in Castello Sforzesco in, 64
Milne, M. J., on dog, 25 *n;* on graffiti, 221–224; on Herakles in Lower World, 170 *n;* on inscriptions, v; on kalos names, 11 *n*
Miltiades (kalos), 11
Miltiades (tyrant), xxx, 11, 11 *n*
Mimnoia, 176
Minotaur, 95
Minto, Antonio, on inscription *metru menece,* xxxiii *n*
Mirror, 47, 73, 74, 116, 135, 149, 151, 158, 173, 198
Molon, 214
Moscow, amphora in, by Polygnotos, 159 *n;* krater no. 732 in, 132 *n,* 133; skyphos inv. no. 600 in, with satyr, 92 *n*
Motion, 27, 33, 61 *n,* 63, 132, 155; by Makron, 30, 75, 77, 78; of sea, 175. *See also* Action
Mottez, H., on vases from Naples, 76
Mouth, 43, 124; by Achilles Painter, 149; by Aison, 186; of Antiphon group, 84; by Bowdoin Painter, 56; by Brygos Painter, 64; by Dutuit Painter, 52; by Eretria Painter, 177; by Eucharides Painter, 44; by Hermonax, 115; by Kalliope Painter, 180; by Kleio Painter, 163; by Mannheim Painter, 139; by Nekyia Painter, 171; by Oltos, 19; by Orpheus Painter, 174; by Painter of Berlin 2268, 21; by Painter of Louvre Centauromachy, 168; by Painter of Munich 2660, 137; by Panaitios Painter, 62; by Persephone Painter, 157, 158; by Polion, 195; by Polygnotos, 159; by Splanchnopt Painter, 109; by Washing Painter, 182. *See also* Lips
Mouth band, 14, 18, 83
Munich, amphora in, by Berlin Painter, 41; amphora in, by Kleophrades Painter, 35; amphora in, with Nausikaa, 99–101; am-

(Munich, *continued*)
phora no.2307 in, by Euthymides, xxix *n;* amphora no. 2313 in, xxxvii; amphora no. 2320 in, by Villa Giulia Painter, 134 *n;* amphora no. 2324 in, by Niobid Painter, 125; Apollo and Tityos in, 102, 104; Birth of Erichthonios in, 115; cup in, with Achilles and Penthesileia, 38, 38 *n;* cup no. 2044 in, by Exekias, xxxv *n,* xliv; cup no. 2620 in, by Euphronios, xxxv *n,* xliv; cups in, by Penthesileia Painter, 90; Herakles and Busiris in, by Troilos Painter, 98; hydria no. 2433 in, by Washing Painter, 184; kalpis no. 2427 in, by Kleophrades Painter, 221; krater in, with Amazon, by Painter of Brussels Oinochoai, 111, 112; krater in, with Jason, 119; krater no. 2382 in, by Geras Painter, 47 *n;* kylix in, by Psiax, 15, 16 *n;* kylix in, with Hera, by Sabouroff Painter, 136; kylix in, with Penthesileia, 102, 104, 107; kylix no. 2619 A in, by Epeleios Painter, 23; kylix no. 2646 in, by Douris, xxix *n;* kylix no. 2654 in, by Makron, 78; kylix no. 2660 in, 136–137; marble fountain in Glyptothek in, with Nereids, 174 *n;* Panathenaic amphora no. 2315 in, 49; psykter in, with Marpessa, by Pan Painter, 92; stamnos no. 2414 in, by Kleophon Painter, 224; stamnos no. 2415 in, by Kleophon Painter, 224; white lekythos in, by Kleio Painter, 163 *n*
Munich 2303, Painter of, 221
Munich 2660, Painter of, 136–138
Muscles, 7, 10, 27, 28, 30, 37, 62; deltoid, 39, 41, 62, 65, 67, 78; of neck, 39, 41, 44, 62, 64, 65, 67, 77, 79, 80, 82, 84, 93, 94, 107, 163; peroneal, 7, 39, 62; vasti, 7, 14, 39, 148, 164. *See also* Biceps; Rectus abdominis; Triceps
Muse, 197
Muses, 203–204
Music. *See individual instruments;* Singing
Musicians, costume of, 159, 196
Mustache, 37, 98, 120, 133, 211
Mutules, 71
Mykonos, fragment of double disk in, 104 *n*
Myris, 140, 141
Myron, 193 *n;* copying from, 147 *n*
Myson, xxx, xxx *n,* 33, 45–46; krater no. 21 by follower of, 46–47; style of, 45–46, 92, 97, 97 *n;* works of, in other collections, xxxi, 46

NAIL, 66, 109
Names, xxviii, xxix. *See also* Inscriptions; Kalos names; Signatures
Naples, 128 *n;* hydria in, with kithara, by Pan Painter, 94; hydria in, with Priam, by Kleophrades Painter, 42 *n;* hydria in, with Rhodopis, 75 *n;* hydria in, with Thamyras, 204, 204 *n;* Ilioupersis in, by Kleophrades Painter, 35; krater in, by Pan Painter, 94; krater in, by Polion, 196; krater in, with Orpheus, 165; krater in, with Pronomos, 207, 208, 208 *n;* kylix in, by Aison, 186; kylix in, by Eretria Painter, 177; lekythos in, with Amazons, by Aison, 177, 186; oinochoe no. 3096 in, 186 *n;* pelike R. C. 117 in, 203 *n;* skyphos no. 126057 in, by Lewis Painter, 103 *n;* statuette of "Alexander" in, 99 *n;* vase no. 3030 in, by Deepdene Painter, 222; vase no. 3034 in, by Deepdene Painter, 222; vase no. 3180 in, by Alkimachos Painter, 222; volute krater in, by Niobid Painter, 125
Naturalism, 27, 28, 81, 89–91, 102
Naukleia, 73, 74
Naukles, 74
Nausikaa, 200 *n*
Nausikaa Painter, 2–3, 91, 98–101
Navel, 195
Navel-pubes line, 55, 209, 218
Nearchos, 5 *n*
Neck, 49, 94, 168; chin line carried past line of, 29, 29 *n;* on head vase, 66; muscles of, 39, 41, 44, 62, 64, 65, 67, 77, 79, 80, 82, 84, 93, 94, 107, 163; tattooing on, 70
Necklace, 44, 99, 113, 116, 124, 125, 127, 165, 166, 175, 179, 181, 193, 198, 202, 203, 215, 217–220; bead, 203; indicated by dots, 72, 74; with pendant, 51, 80, 149, 154, 156, 166; with pendants, 134, 142, 155, 156, 172; with three pendants, 97
Nekyia, 168–170
Nekyia Painter, 168–171
Neoptolemos, 1, 41, 42
Nereids, 175–176, 175 *n,* 198 *n*
Net pattern, in ornament, 43, 51, 101, 121
Newhall, Agnes E., on kilns, xlv *n*
New Haven, gesticulating youth in, 121
New York Centauromachy, Painter of the, 208, 209–210
Nike, 51, 53–54, 53 *n,* 96, 103, 109, 121, 123, 151–152, 194, 218; and schoolboy, 109
Nike balustrade, 191
Nikias of Athens, 213
Nikomas, 159, 159 *n*
Nikon, 73, 73 *n*
Nikon Painter, 90
Nikosthenes, 73
Nikosthenes (potter), 73
Nikosthenes Painter, 20 *n*
Nikostrate, 73
Nikoxenos, 42
Nikoxenos Painter, 33, 41–44, 44 *n;* krater no. 18 by associate of, 43–44
Niobid Painter, 91, 125–126, 128, 131, 159, 190 *n*
Nipples, 23, 39–41, 44, 58, 62, 65, 67, 82, 93, 95, 97
Nock, Arthur D., on Adonia, 220 *n*
Nola, 126
Nose, 24, 57, 124; by Aison, 186; of Antiphon group, 84; by Brygos Painter, 63–65, 68, 69; by Chicago Painter, 134; by Colmar Painter, 58; by Danae Painter, 142; by Deepdene Painter, 113; by Epeleios Painter, 23; by Eucharides Painter, 44; on eye kylix, 17; by Geras Painter, 47; held, in disapproval, 112; by Kleophrades Painter, 36; by Meletos Painter, 152; by Nikoxenos Painter, 42; by Painter of London E 342, 123; by Painter of New York Centauromachy, 209; by Panaitios Painter, 62; by Pan Painter, 93; by Penthesileia Painter, 102; by Tithonos Painter, 52, 53; by Villa Giulia Painter, 132
Nostril, 161; by Achilles Painter, 148–150; by Berlin Painter, 38; by Briseis Painter, 72; by Brygos Painter, 63, 65, 66; by Harrow Painter, 48; by Hermonax, 115; by Kleophrades Painter, 36, 37; by Kodros Painter, 180; by Lykaon Painter, 164; by Meletos Painter, 152; by Nausikaa Painter, 100; by Nikoxenos Painter, 42; by Oltos, 19; by Orchard Painter, 117, 120, 121; by Orpheus Painter, 174; by Painter of Berlin Hydria, 131; by Painter of Brussels Oinochoai, 111; by Panaitios Painter, 62; by Pan Painter, 92, 94; by Penthesileia Painter, 102, 104; by Polygnotos, 159; by Providence Painter, 54; by Splanchnopt Painter, 109; by Tithonos Painter, 52; by Washing Painter, 182, 183
Nostril line, omitted by Dutuit Painter, 52; omitted by Eretria Painter, 177; omitted by Kalliope Painter, 180; omitted by Meidias Painter, 201
Numerals, 221, 222, 224; Attic decimal (acrophonic) system of, xxxiii, 221; indicating capacity, 221; Milesian system of, xxxiii, 222
Nurse, 112, 113
Nymphe, 161, 162
νυμφίδες, 202

OAR, 169
Oblique view. *See* Three-quarter view
Obliquus externus abdominis, 28
Ocean, 211
Ocher. *See* Red ocher
Odessa, alabastron in, with warrior, 15; kylix in, by Psiax, 16 *n*
Odysseus, 170, 187
Oil bottle, 59
Oil flask. *See* Aryballos
Oinanthe Painter, 100 *n,* 101
Oiniades, 208 *n*
Oinobios, 140, 141
Oinochoe, with circular mouth, 114, 114 *n;* depicted, 23, 109, 121, 134, 151, 154, 185, 210 (*see also* Jug); no. 25.78.106, xlvi *n;* trefoil-mouthed, depicted, 156

INDEX

Oionokles, 55
Oionokles (Dionokles) Painter, 33, 55, 55*n*, 137*n*, 222
Oionos, 60*n*
Okeanos, 211
Olbia, 213
Oltos, xxix*n*, 2, 12, 13, 17–19, 73*n*
Olympia, sculptures at, 90, 127, 128*n*, 209
Olynthos, 105*n*, 214; Nereid vase from, 176*n*
Omphalos, 218
Opferkorb, 216*n*
Opholonides, 73*n*
Opisthosphendone, 202*n*
Orchard, 117
Orchard Painter, 91, 117–121
Oriental costume, 14, 21, 56, 176
Orientals, 24
Ornaments, xxvi, 32
Ornate style, 207–208, 207*n*
Orpheus, death of, 70; among Thracians, 165
Orpheus Painter, 173–174
Orvieto, archer in, by Colmar Painter, 58; Hermonax signature in, 115; kylix in, by Brygos Painter, 68; vase from, 180
Ourania, 197
Oven, 138
Owl, 22, 64, 172, 172*n*
Oxford, alabastron in, by Aischines Painter, 123; cup in, by Akestorides Painter, 138; hydria in, by Painter of Syracuse Pelike, 121; kylix in, by Pan Painter, 49; neck amphora of about 440 B.C. in, 222; Nolan amphora no. 273 in, 221; plate in, with Miltiades, 11

PAIDIA, 203
Painters, caliber of, xxii, 27, 32, 87; nameless, xx; signatures of, *see* Signatures
Painting, 145, 213; archaic Greek, 9–10; fresco (mural), xxi–xxiii, 27, 87, 91, 128, 190; panel, xxi–xxiii, 10, 27, 128, 145, 189, 190, 207; scene, 88*n*, 89, 190
Palaestra, 17, 22, 71, 77, 123, 197
Palamedes, 169, 169*n*, 170
Palermo, dinos in, by Dinos Painter, 193; krater in, by Painter of Shaggy Silens, 128; krater in, with Dionysos and maenad, by Pan Painter, 92, 94; lekythos in, by Phiale Painter, 155, 156
Palmettes, crosses ending in, 34; on diadem, 156; in ornament, xxvi, 34, *and passim;* on stool, 202
Pan, 215*n*, 218, 218*n;* satyr with horns of, 215, 215*n*, 218, 218*n*
Panaitios, 32, 58, 59, 61
Panaitios Painter, xxxi, 33, 83; dating of, 12, 32; influence of, 81; kylix no. 39 by, 2, 60–63; quality of, xxii, 61–63, 74; style of, 33, 61–62; works by, in other collections, 18*n*, 61, 62
Panathenaia, 49, 196
Panathenaic amphorae, xxxii, 5*n*, 208, 214. *See also* Prize vases
Panel, framed, on shoulder, 34
Panofsky, Erwin, on vanishing points, 191*n*
Pan Painter, 2, 91–95, 98; date of, 92*n;* imitator of, 95–96; style of, 45, 91–95; works by, in other collections, 49, 92–94, 96, 222
Pantikapaion, 209, 213, 214
Pantoxena Painter, 147, 166; associate of, 166–167
Paris. *See* Bibliothèque Nationale; Cabinet des Médailles; Louvre; Petit Palais
Paris, Judgment of, 101
Parodies, 119
Parrhasios of Ephesos, 189
Parthenon, sculptures of, 49, 128, 145–147, 147*n*, 155, 157, 166, 173, 177
Pasiades, xxx*n*
Pasithea, 211
Patella. *See* Kneecap
Patroklos, 175
Pausanias of Macedon, coins of, 126*n*
Pectorals, 7, 74
Peeling, xxxviii, xlvi
Peg, 44, 121, 160*n*
Pegasos, 17
Peirithous, 127, 128, 168–170, 168*n*, 209
Peisistratos, 11, 11*n*, 12
Peitho, 202
Peleia, 73
Peleus (?), 134
Pelike, in early period, 13
Peloponnesian War, 189, 207, 208
Pelops, 212
Pendant, on leg band, 179. *See also under* Earring; Necklace
Penis, tied up, 55
Penthesileia and Achilles, 2, 38–39, 38*n*
Penthesileia Painter, 2, 91, 101–107; colored washes of, 90; influence of, 108, 109
Peplos, 99, 114, 132, 142, 143, 156, 158, 181, 182, 184, 185, 194, 203, 218; belted (girded; girt), 125, 127, 139, 147, 161, 164, 166, 172, 173, 186, 193, 197, 198, 203, 217; black-bordered, 99, 155, 181; with cords tied transversely across chest, 186; decorated, 52, 102, 103, 125, 195, 203; with kolpos, 112, 117; long, 162, 164, 164*n;* with overfold, 52, 101, 103, 112, 117, 125, 132, 140, 147, 160–162, 166, 170, 173, 180, 186, 193, 203, 211, 217; return of, to favor, 89, 90; short, 164; superseded by chiton, 9, 9*n*
Perfume vase (plemochoe), depicted, 80, 150, 158, 173, 179, 184, 202
Perfuming clothes, 199, 200, 200*n*
Peribarides, 174, 174*n*
Perikles, 145
Peroneal muscles, 7, 39, 62
Persephone, 156, 157, 168, 169
Persephone Painter, 2, 147, 156–158
Perseus, 112, 113
Persia, costume of, 199*n*
Persian, 56, 57
Persian art, pleats in, 9*n*
Persian wars, 25*n*, 27, 57, 87
Perspective, 190–191, 203; linear, 88–89, 88*n*, 146, 146*n*, 190–191, 191*n;* two-point, angular, 191. *See also* Foreshortening; Third dimension
Perugia, vase in, with Herakles and serpents, 99
Petasos, 53, 60, 101, 102, 114, 120, 126, 130, 134, 152, 156, 160, 166–170, 172, 180, 183, 185, 194, 201, 210
Petersen, Eugen, on oinochoe no. 84, 115
Petit Palais, hydria in, with Orpheus, 165*n;* oinochoe in, with Artemis, by Dutuit Painter, 51; pyxis in, by Epiktetos (?), 20
Pfuhl, E., on Berlin pelike no. 2357, 146*n*
Pheidias, 193, 195; influence of, 209
Phiale, 63, 121, 125, 132, 133, 147, 154, 156, 164, 179, 180, 186, 210; metal, 80, 101, 109
Phiale Painter, 147, 154–156, 163
Philadelphia, amphora in, signed by Menon, 15, 16*n;* kylix in, by Painter of Bologna 417, 108
Phile, 198
Philip II of Macedon, 214
Philoinos, 209
Philoktetes, 60*n*
Phintias, xxiii, xxx*n*, 12–13, 32, 33
Phoenicians, 24, 25
Phorbas, 209
Phorbeia. *See* Mouth band
Phrygia, vases found in, xxii
Pig Painter, 91, 97, 97*n*
Pillar, goal, 22, 58, 59, 67, 85, 123, 165, 193, 195, 197
Pillow, 43, 58, 127, 193
Pilos, 99, 107, 107*n*
Pin, 99, 143
Pink overpaint, xl, 105, 151*n*, 186, 213, 216, 220
Pistoxenos Painter, 90, 103
Planes, 87, 88, 146, 164, 198
Plants, 219; flowering, 127, 130
Plataiai, 27
Platform, 203, 215, 215*n*, 218
Pleat, box, 9, 11, 19, 25, 29–31, 90. *See also* Folds; Drapery
Plektron, 40, 44, 55, 67, 68, 94, 105, 137, 143, 153, 158, 196
Plemochoe, depicted, 80, 150, 158, 173, 179, 184, 202
Polion, 2, 192, 194–197, 204
Polishing, xxxvii
Polydektes Painter, 146, 167
Polygnotos, xxxii, 147, 147*n*, 158–160, 164*n*, 222; associate of, 160–161; group of, 162, 164, 166, 192
Polygnotos (Lewis Painter), 159, 159*n*

Polygnotos of Thasos, xxii, 87, 91, 128, 128*n*, 145, 147*n*, 170, 171, 183*n*
Pomegranate, 173, 193
Pompe, 202, 214–216
Pompeian frescoes, 191*n*
Pompe Painter, 216
Populonia, fragment from, xxxiii*n*
Pork, 80*n*
Portraiture, xxiii
Poseidon, 120, 121, 154–155, 194, 212, 215
Posts, winning. *See* Goal pillar
Potteries, xlvi–xlvii; trade of, xxii, xxxiii, xxxiv, 5, 27, 32, 87, 207, 213, 214
Pottier, Edmond, on graffito, 221; on oinochoe no. 159, 200
Praxiteles, 213, 214, 216
Prayer, gesture of, 114, 114*n*
Priam, 101*n*; death of, 41–42
Prices, xxxiv, 224
Prize vases, 49, 49*n*, 53, 53*n*. *See also* Panathenaic amphorae
Profile views, 14, 55, 63, 64, 69, 78, 79, 108, 115, 123, 128, 130, 139, 142, 148, 160; discussed, 6, 7, 10, 11, 28–29, 88, 145. *See also under* Leg
Pronomos, 207–208, 208*n*
Proportion, xxvi–xxvii
Propylaia, 145
Providence, amphora in, with Apollo, 54
Providence Painter, 32, 33, 53–55, 57, 90
Pryce, F. N., on date of Ephesos drums, 10*n*
Psamathe, 175
Psiax (Menon Painter), 2, 13, 14–18, 14*n*
Psychological interest. *See* Characterization; Emotion
Psykter, in early period, 13
Pupil (eye), on head vase, 66
Purple-brown wash, 90
Purse, 79
Pyrrhic dance, 33, 59
Python, 81, 81*n*
Pyxis, vogue of white, 102

QUAIL, 56
Quince, 181*n*
Quiver, 14, 36, 37, 56, 60, 98, 127, 130, 139, 140, 169, 170, 194, 218

RAYS, in ornament, xxvi, 43, 44, 46, *and passim*
"Record reliefs," 192
Rectus abdominis, 7, 8, 11, 16, 28, 46; by Berlin Painter, 38, 39; by Brygos Painter, 66; by Epeleios Painter, 23; by Harrow Painter, 48; by Kiss Painter, 24; by Oionokles Painter, 55; by Oltos, 19; by Pig Painter, 97; by Providence Painter, 54; by Psiax, 15; by Syleus Painter, 50
Red (applied), *passim;* on black glaze, xl; brownish, 177 (*see also* Red-brown wash; Reddish brown); for details, xx, xl, 5, 30; for folds of black garments, 117; gilding over, 216, 217; of iron oxide, xl; pinkish, 193; on white-ground vases, xl*n*, 90, 102, 105, 146, 149–151, 163, 177; on white undercoat, xl, xl*n*, 90, 146, 193, 194
Red-brown wash, 90
Reddish brown, 105, 151, 186, 209
Red-figure, early free style of, 87–91; early style of, 5–13; free style of, 145–147; Kerch style of, 213–214; late free style of, 189–192; ornate style of, 207–208; ripe archaic style of, 27–33
Red ocher, application of, xxxvii–xxxviii, xxxvii*n*, xxxviii*n*, xliv, 97, *and passim;* slight gloss of, from black glaze, xxxviii, xliv*n;* wash of, on head vase, 66
Reeds, 160, 166
Reichhold, Karl, on designs for curving vases, xxxviii*n;* on krater no. 98, 127*n*, 128*n;* on packing of kiln, xlii*n*
Reins, 43, 110, 139, 167, 172, 194, 197, 210
Relief, combination of red-figure and, 207
Relief line, xxxix, xxxix*n*, 110; bordering reserved contour of hair, 21; for contour, xxxix, xxix*n*, 5, *and passim;* for contour, omitted, 41, 146; for inner markings, xxxix, 25
Repairs, xlvi
Revelers, 23, 25, 26, 66–68, 70, 84, 85, 144; child, 210
Rhea and Kronos, 100–101
Rheneia, 192
Rhodes, 57, 101
Rhodopis, 75, 75*n*
Ribbon, 91
Riezler, Walter, on Berlin pelike no. 2357, 146*n*
Robert, Carl, on Herakles in Lower World, 170*n;* on Jason, 118*n;* on Ruvo vase, 204; on sons of Eurytos, 61*n*
Robinson, D. M., skyphos by Lewis Painter in possession of, 159*n*
Robinson, Edward, 1
Robinson, Maude, xxxv*n*
Rock, 64, 65, 95, 100, 101, 118, 160, 165, 166, 170, 171, 183, 215, 217
Rod, 44
Rome, Hermonax signature in, 115; hydria formerly in, by Chrysis Painter, 198; Ludovisi three-sided relief in, 31, 128*n;* oinochoe in, with warrior, by Mannheim Painter, 139, 140. *See also* Torlonia, Museo; Vatican; Villa Giulia Museum
Rosette, 96; as device on shield, 210; four-leaved, 69
Roundness of form, 88, 145, 159, 164, 192, 193
Roves, 124
Rudder, double, 118
Russia, southern, market of, 213
Ruvo, 96; vase in, with Thamyris, 204

SABOUROFF Painter, 135–136, 136*n*
Sakkos, 22, 24, 25, 47, 48, 51, 52, 54, 64, 68, 81, 96, 103, 105, 106, 108, 110, 112, 114, 116, 120–122, 149–151, 156, 158, 160, 164, 165, 169, 170, 173, 181–183, 185, 186, 194, 215, 217; decorated, 82, 125, 142, 143, 164; with loop at top, 106; with twisted knot, 142
Salamis, 27, 69, 69*n*
Saltires, 34, 36; dotted, 34; in ornament, xxvi, 62, *and passim*
Samos, 89, 90
Sandal, 76, 108, 109, 160, 199, 212, 215; elaborately strapped, 183, 199; high-laced, 60, 95, 99, 99*n*, 101, 114, 135, 156, 160, 167, 169, 170, 172, 183, 201, 210; winged, 194
Santa Maria di Capua, 100, 139, 168
Santayana, George, on ancient and modern art, xxiv
Sash, 127, 202, 217
Sathon, 162, 162*n*
Satyr, 19, 20*n*, 40, 41, 47, 48, 55, 65, 128*n*, 172, 193, 217; and Dionysos, 2, 91–92, 116*n*, 121, 140, 141, 161–162, 178, 193; and maenad, 2, 54, 75, 77–78, 97, 106, 122, 140–141, 161–162; with Pan's horns, 215, 215*n*, 218, 218*n;* playing kithara, 195–196; playing lyre, 82; stoking oven, 138; vase in form of head of, 186
Satyr plays, 119, 119*n*
Scabbard (sheath), 34, 36, 60, 98, 99, 107, 126, 130, 172, 176
Scales, 96, 131, 139, 140
Scenography, Vitruvius on, 191*n*
Scepter, 63, 100, 101, 112, 113, 125, 132–134, 156, 169, 194, 203
Schefold, Karl, 214; on oinochoe no. 169, 215; on skyphos no. 170, 217
Scheurleer collection, maenad in, by Providence Painter, 54
Schoolboy, 109, 136
Schools, 83*n*
Scroll, ending in lotos flower, 73; ivy, 109; leafy, 182, 183; in ornament, xxvi, 21, *and passim;* on stool, 202
Sculpture, 148, 152, 209, 213; copies of, on vases, 146–147, 147*n;* dating by parallels with, 10–11, 15–16, 31, 191–192, 214; development of, 10–11, 30–31, 90, 128*n*, 145, 191–192, 207; grave reliefs in, 148
Sea, motion of, 175
Sea horse, 212
Sealstone, 96
Seat, rectangular, 136
Seaweed, 212
See-Saw Painter. *See* Pig Painter
Serpent (snake), 17, 118, 122, 211, 217; Herakles strangling, 98–99; (ornament), 110–112, 130, 131, 133; spotted, 97; round thyrsos, 115. *See also* Dragon
Serratus magnus, 7, 8, 28; by Berlin Painter,

INDEX

(Serratus magnus, *continued*)
39, 41; by Brygos Painter, 65, 67; by Douris, 82; by Kalliope Painter, 180; by Makron, 77, 78; by Oltos, 19; by Pan Painter, 93; by Psiax, 15
Set square, 83 *n*
Shading lines, to indicate roundness, 88
Shadows, 190, 190 *n;* in draperies, 89, 128, 146 (*see also* Folds, "eye"); by thinned washes, 89, 146
Shaggy Silens, Painter of the, 2, 126–129, 131
Shapes, xxvi-xxviii, 13, 33, 91, 147, 213; derived from metalware, 219; and quality of clay, xlii *n*
Shavings, 200, 200 *n*
Sheath. *See* Scabbard
Shield, 14, 33–36, 41, 57, 58, 110, 126, 127, 139, 147, 160, 164, 194; applied clay for, xl; band and grip of, 15; crescent, 21, 126, 127, 130, 139, 176; devices on, 14, 21, 35, 57–59, 96, 112, 126, 127, 130, 131, 133, 175, 177, 210; with pendent blanket, 127, 130; round, 38, 112, 127, 130, 176, 210; in three-quarter view, 14, 42
Shinbone, 29, 39, 41, 48, 62, 148
Ship, 118
Shoes, 47, 48, 56, 61, 64, 67, 68, 71, 72, 83, 85, 114, 123, 126–128, 130, 133, 139, 159, 167, 169, 170, 176, 199, 201, 215, 219, 220; black, 164; high-laced, with flaps, 140; names of, 174, 174 *n;* with pointed toes, 173, 174 *n;* with turned-up toes, 174, 174 *n;* as wedding gift, 174, 202; winged, 166. *See also* Boots; Sandals
Shoulder blades, 7, 28, 78
Shoulders, 7, 29
Shrine, 190
Shrub, 127
Shuvalov Painter, 147, 185, 192 *n*
Sicily, vases found in, xxii, 115
Siena, kylix in, by Penthesileia Painter, 102
Signatures, xxx–xxxii, xxx *n*, xxxii *n;* on Arretine ware, xxxi *n;* infrequent, xx; listed, *see under* Inscriptions; non-Attic, xxii–xxiii; where inscribed, xxxii, 81 *n*
Sikyon, 207
Σικυώνια, 174 *n*
Sikyon panels, 10, 27
Silenos, 141
Simos, 161, 162
Singing, 22, 25, 67–68, 70, 71, 137, 143, 196
Siphnian Treasury, sculptures of, 10, 15–16
Siren Painter, 221
Sittl, Carl, 114
Six, Jan, 35 *n*
Skaphe, 49
Skaphephoroi, 49, 49 *n*
Skin, animal's, 70 *n*, 130, 193, 209. *See also* Fawn; Leopard; Lion
Skopas, 176, 213
Skull, 63, 82, 94, 98; goat, 218. *See also* Head
Skyphos, depicted, 23, 45, 46, 68, 92, 138, 143, 144, 172
Skythes (Epilykos), xxiii, xxx *n*, 1, 13, 26
Slave, boy, 75
Sleeve, bounding lines of, 46, 52, 54; edge of, marked by arcs, 42, 45, 51; by Psiax, 15. *See also under* Chiton
Slices of meat or fish, 80, 80 *n*
Slip (engobe), xxxvi, xxxvii, xxxvii *n*, 35 *n;* ivory or yellowish white, 102, 105, 177; white, xl, 149, 186
Smith, A., 105 *n*
Smith, H. R. W., on leading horse, 14 *n;* on Menon Painter, 15 *n*, 16 *n*
Smith, Linda Clarke, on *ciocie*, 99 *n*
Smoothing, xxxvii
Snake. *See* Dragon; Serpent
Sophokles, 61, 204 *n*
Sotades, xxxii
Sotades Painter, 91, 103
Space. *See* Third dimension
Spalls, xlvi
Spear, 14, 15, 33, 34, 38, 43, 52, 56–58, 64, 69, 70, 98, 101, 102, 107, 109, 110, 112, 114, 118, 126–128, 130, 133, 134, 139, 147, 151, 152, 154, 156, 160, 164–167, 169, 170, 172, 175, 176, 179, 183, 185, 186, 194, 210
Spearheads, incised, by Psiax, 15
Spear shafts, applied clay for, xl, 15; incised lines for, 5 *n*
Spelling, xxiii, xxxiv, 73
Spina, krater found at, with chariot scene, 111; maenad on fragment from, 141
Spindle, 124, 173
Spine, 7
Spinning, 124, 124 *n*, 173
Spirals, xxvi, 14, 95
Splanchnopt Painter, 108–110
Sponge, 22, 59, 77
Spools, Egyptian, 105, 105 *n;* Greek, 105 *n*
Spots, round, on sides of vases, xxxviii, xlii *n*, xliii, xlvi
Squares, in ornament, black, checkered, crossed, dotted, dotted saltire, saltire, touching bounding lines alternately, xxvi, *and passim*
Stacking of vases, xlii–xliii, xlii *n*, 23, 47, 59, 95, 96, 108, 111
Staff, 23, 61, 63, 111, 112, 116, 117, 151, 156, 167–169, 176, 177; herald's, 156, 166 (*see also* Kerykeion). *See also* Stick
Stamnos, in early period, 13; popular in early free style, 91; in ripe archaic period, 32
Stand, 61, 71, 124, 193
Star (ornament), 34, 131, 139, 201
Statue, cult, 215 *n*
Statue base, 114, 115
Statuettes, 203, 204, 204 *n*, 216 *n*
Stele, 163
Sternum, depression at bottom of, 39
Stesagoras (brother of Miltiades), 11 *n*
Stesagoras (kalos), 11 *n*
Stick, *passim;* balancing, 203; forked, 71, 195; knotted, 24, 25, 45, 47, 67, 73, 74, 83, 84, 101, 120, 123, 167; measuring, 18; walking, 109, 114, 136, 197. *See also* Staff
Stoa Poikile (Painted Porch), 57, 87, 128 *n*, 204 *n*
Stockings, 99, 99 *n*, 101, 102, 126, 160, 210
Stone, 95, 160, 166, 170, 176
Stool, 25, 68, 72–74, 77, 83, 128, 182, 202; (diphros), 59, 68, 76, 77, 80, 83, 91, 92, 120, 137, 147, 151, 182, 184, 197; folding, 14, 77; low, 199. *See also* Footstool
Strainer, wine, 75
Strigil, 44, 59, 67, 77, 165, 167, 195, 196, 211
String, 23, 30, 53, 58, 59, 66, 70, 76, 79, 80, 83, 94, 101, 108, 121, 136, 152, 154, 159, 163, 165, 167, 201, 210; ending in dangles, 153
Stripes, 99, 114; dark, in patterns, 207
Strokes, 123
Stylization, 6, 27–28, 51, 94, 95
Stylus, 108, 159
Subjects of scenes, xxiii–xxv
Suessula, hydria from, with Judgment of Paris, 101 *n;* vases found in, 199, 211
Suessula Painter, 208, 210–211
Swan, 203
Swan's head, 25
Swastika, 195
"Sweater," sleeveless, 21. *See also* Tunic
Swindler, M. H., on pyxis no. 73, 102 *n*
Swing, 199, 200, 200 *n*
Switch. *See* Whip
Sword, 14, 15, 34–36, 38, 41, 95–99, 107, 109, 112, 126, 127, 130, 133, 164, 172, 176, 179, 180; curved, 56; long, 127, 151; sheathed, 34, 60, 175
Syleus Painter, 33, 49–51, 221
Syracuse, 69 *n*, 87; amphora no. 21150 in, 157, 157 *n;* krater in, with Minotaur, 101; krater in, with satyrs, by Boreas Painter, 116, 116 *n;* krater in, with Shaggy Silens, 128; lekythos in, by Tithonos Painter, 53; pelike in, by Villa Giulia Painter, 134 *n;* pelike in, with Dionysos, 121; pelike no. 24011 in, 157 *n*
Syracuse Pelike, Painter of the, 91, 121–122
Syrinx, 218
Syriskos Painter, 49

TABLE, three-legged, 75, 76, 80, 97
Tail, horse's, 5, 15, 111; satyr's, 65, 75
Talos vase, 190, 199 *n*
Tan, 177
Tarentum, relief from, with Aphrodite and Eros, 181 *n*
Tarporley, Deepdene amphora in, 113
Tarquinia, krater in, by Kleophrades Painter, 35; kylix in, signed by Oltos, 18; vase from, 84

Tassels, 15, 77, 78, 127*n*, 166; on fillet, 67, 70, 72–74, 103, 181, 193
Tattooing, 70, 70*n*
Technique, of inscriptions, xxxii, xxxiv; of vase-making, xxxv–xlvii
Teeth, 161; horse's, 21
Telesterion, 145
Terranova, Nike at, 54
Thaliarchos, 20
Thamyras (Thamyris), 203–204, 204*n*
Thebes, 207
Themis Cup in Berlin, Painter of the, 180*n*
Themistokles, 12*n*
Thersites, 38*n*
Theseus, 126–128, 168–170, 170*n*, 176, 208, 209, 212; and the Minotaur, 95; sanctuary of, in Athens, 87, 128*n*
Thetis, 134, 175, 175*n*
Thigh, band on woman's, 179
Thigh protectors, 41, 42
Thighs, 19, 37, 39, 62, 66, 78, 161. *See also* Leg
Third dimension (depth; space), xix, xx, 6–7, 62, 87–89, 159, 164, 191–193; indicated by figures on different levels, 87, 88, 131, 161, 190; indicated by smaller figures, 190, 203; suggested by thinned glaze, 30, 89, 126*n*, 146. *See also* Foreshortening; Perspective; Roundness; Three-quarter view
Thongs, leather, 40, 195
Thorax, 8, 15, 16, 19, 24, 28, 50
Thorvaldsen Museum, work of Penthesileia Painter in, 102
Thracians, 165
Thracian woman, 1, 70, 70*n*
Thread, 173
Three-quarter (oblique) view, 14, 16, 23, 38, 42, 47, 55, 58, 68, 69, 74, 75, 78, 82, 83, 92, 98, 106, 107, 126–128, 130, 133, 135, 138, 142–144, 142*n*, 155, 175, 196, 216; discussed, 28–29, 87–88, 145. *See also* Foreshortening *and under* Leg
Thronos. *See under* Chair
Throwing, xxxv–xxxvi
Thumb, 45, 74, 101, 120, 151
Thunderbolt, 116, 170
Thyrsos, 54, 75, 77, 78, 97, 106, 110, 122, 125, 140, 143, 161, 178, 193, 194, 215, 217; with berries, 64, 65; with branches growing from stem, 121; by Leucippid Painter, 162; with snake, 115
Tiara, 14, 21, 56, 126, 127, 130; felt, 176; leather, 139, 176; with undulating contours, 139
Tibia, 39, 148
Tillyard, E. M. W., on kylix no. 105, 136*n*
Timagoras, 11
"Tionos," 61*n*
Tithonos, 105, 105*n*, 153, 154, 167
Tithonos Painter, 33, 52–54
Tityos, 170–171
Toenails, 35, 39, 150, 164, 177
Toes, 38, 42, 45, 51, 72, 92, 94, 107, 123, 149, 150
Tomb, subject of white-ground vases, 146, 189–190; women taking offerings to, 150, 163
Tongs, 178
Tongue, of Medusa-head, 118; in ornament, xxvi, 19, *and passim*
Tools, xxxvi, xxxvi*n*, xxxvii, xxxviii*n*, xxxix
Torch, 97, 143, 161, 181, 210; fiery-cross, 83*n*; lighted, 44, 110, 120, 143, 156, 164, 181
Torlonia, Museo, kylix in, by Oltos, 18
Torso (trunk), 6, 7, 11, 37, 46, 58, 87–88, 130
Tortoise shell, 82
Toxeus, 61, 61*n*
Toy, 83*n*, 104
Toy oinochoe, 210
Trade in vases, xxii, xxxiii, xxxiv, 27, 32, 87, 207, 213, 214
Tragodia, 162
Trainers, 18, 22, 44, 71, 72, 85, 195
Tree, 50, 95, 117, 127, 130, 172, 176, 203; of golden apples, 211, 217
Triceps, 39, 41, 62, 65, 78
Trident, 120, 121, 154, 194, 212, 215
Trigonon, 181. *See also* Harp
Tripod, 127; Delphic, 36; on shield, 57
Triptolemos Painter, 81*n*
Trochanter, depression above, 19, 39, 62, 66, 78
Troilos Painter, 98, 222
Trousers, 21, 56, 126, 127, 130, 139, 176
Trumpet, 14
Trunk. *See* Torso
Tübingen, fragment in, by Lewis Painter, 159*n*; vase E 142 in, 180*n*
Tunic, long-sleeved, 56; short, 127, 147; sleeveless, 56, 56*n*. *See also* Jacket; "Sweater"
Turning, xxxvi–xxxvii, xxxvi*n*
Tydeus, 171–172
Tympanon, 210, 217–218
Tytios, 61*n*

VASE, with cover (plemochoe?), depicted, 150; funnel-shaped, depicted, 219
Vases, Attic, depicted, *see individual shapes;* dispersion of, xxii, xxiii*n*, xxxiii, xxxiv, 5, 87, 207, 213, 214; prize, 49, 49*n*, 53, 53*n*; South Italian, 61*n*, 118, 119, 170, 176, 207
Vasti muscles, 7, 14, 39, 148, 164
Vatican, amphora in, by Kleophrades Painter, 35; amphora in, with Achilles, 147; hydria in, by Berlin Painter, 38; hydria in, by Painter of Shaggy Silens, 128–129; hydria in, with Thamyras, 204, 204*n*; krater in, with child Dionysos, by Kleio Painter, 163; kylix H 569 in, 82; kylix in, with greave pad, 14*n*; kylix in, with Jason, by Douris, 118; oinochoe H 530 in, by Mannheim Painter, 139; pelike in, with oil merchant, xxix*n*; stamnos in, by Persephone Painter, 157*n*; stamnos in, with Aigina, by Hermonax, 116*n*
Veil, 101, 102
Victoria and Albert Museum, cup no. 666.64 in, with Kalliope, 180
Vienna, 128*n*; amphora in, with Eos and Tithonos, 153; fragmentary amphora in, 34*n*; Hermonax signature in, 115; hydria no. 1113 in, by Chrysis Painter, 198; krater inv. 697 in, by Danae Painter, 142; krater no. 1026 in, by Nekyia Painter, 171; kylikes in, by Douris, 81, 81*n*; oinochoe no. 508 in, 186*n*; oinochoe no. 938 in, 186*n*; stamnos in, with death of Argos, 48
Villa Giulia Museum, 2; black-figured amphora in, by Antimenes Painter, 221; eye kylix no. 20800 in, 17*n*; fragment in, by Apollodoros, 59; fragment in, by Kiss Painter, 24*n*; fragment in, of kylix no. 63, 85; krater no. 909 in, 134*n*; kylix in, by Pan Painter, 49; skyphos no. 5237 in, 203*n*; stamnos in, by Kleophrades Painter, 36; vase in, with women holding hands, 132. *See also* Rome
Villa Giulia Painter, 91, 132–134, 141, 162*n*
Vine, 193; branch of, 45, 46, 110, 120; leaves of, 66, 110
Vitruvius, 191*n*
Vlasto, Michel P., oinochoe in collection of, with swing, 200, 200*n*, 201*n*; vases in collection of, with processional basket, 216*n*
Volutes, 42, 99, 115
Vomiting, 76
Votive offerings, 104–105
Vulci, 75

WALTERS, H. B., on cross-shaped object, 83*n*
Wardrobe, 71
Warrior (soldier), 14, 34–35, 58–59, 110–112, 151, 152; arming, 34; with chariot, 14, 110; departing, 147, 163–164, 186, 210; departing and returning, 95–96; Greek, 56, 57; with horse, 14, 21; Persian, 56, 57
Washes, black, 90, 110, 146; colored, 5, 90, 102, 105, 146, 149, 151, 163, 189; of thinned glaze, 30, 36, 128, 129, 141–143, 145, 161, 164, 166, 172, 173, 177, 195–197, 209, 216, 217
Washing Painter, 2, 146, 147, 181–185
Water, 160
Water jar. *See* Hydria
Wavy lines, 112
Weapons, gold leaf for, xl

INDEX

Wedding, preparations for, 181, 182
Wedding procession, 202
Wernicke, Konrad, on Dionokles, 55*n*
Westermann, W. L., on Jews at Athens, 25*n*
Wheels, potters', xxxvi, xxxvi*n*
Whip (switch), 21, 110. *See also* Goad
Whiskers, 23, 36, 37, 60, 111, 113, 136, 160. *See also* Beard
White, xl, *and passim;* copious use of, in ornate style, 207, 211; in Kerch style, 213, 216, 220; raised, 203; sparing use of, xl, 5, 189; undercoating of, xl, xl*n*, 90, 146, 193, 194; on white-ground vases, 102, 103, 105, 146, 151
White-ground vases, xl, xl*n*, 102, 136, 136*n*, 146, 147, 149*n*, 177, 189–190; examples of, 101–105, 149–151, 163, 175–177, 186
Wilamowitz-Möllendorff, Ulrich von, 9*n*
Wine, 23
Wine jug, depicted, 25, 147. *See also* Oinochoe
Wineskin, 23, 25, 40, 47, 55, 60, 65, 140
Winged figures, 181, 182. *See also* Eros; Nike
Wings, 53, 54, 114
Winlock, Barbara, 104*n*
Woman, dressing, 2, 179; and Eros, 55–56; with mirror, 47; vase in form of head of, 186; and youth, 100, 135–136
Women, *passim;* Eretria Painter distinguished for renderings of, 177; scenes from life of, on white lekythoi, 90; subjects from life of, 189, 192, 213; working wool, 124. *See also* Woman
Wood, grain of, 71, 174, 180, 182, 197, 203
Wool, 56, 56*n;* working of, 124
Wreath, with berries, 133, 141, 144, 155, 177, 194, 196, 211; decorated with leaves, 121; around depicted vase, 46, 67, 97, 121, 210; as device on shield, 130, 177, 210; of dots, 74; in field, 183, 203; around helmet, 127; ivy, 66, 77, 140, 161, 178, 210; of ivy and berries, 141; laurel, 36, 98, 126, 127, 132, 133, 155, 165, 170, 177, 180, 185, 197, 203, 212; of laurel leaves and berries, 177; of line and dots, 21, 22; as offering at tomb, 163; in ornament, xxvi, 19, *and passim;* in red, xx, xl, 5, 19, 30, *and passim;* of vine leaves, 66; in white, 66; worn under helmet, 130, 131
Wrestler, 167
Wrinkles, 152
Wrist, 39, 111, 116, 117, 132, 142–144, 157, 164, 180
Writing tablet, 108, 136, 159; with corner protectors, 159
Würzburg, amphora in, by Kleophrades Painter, 35, 35*n;* amphora in, by Syleus Painter, 49; Athena in, 51; kylix in, by Brygos Painter, 66; pyxis in, by Washing Painter, 181*n*, 183; trainer in, by Syleus Painter, 50
Würzburg Athena, Painter of, 51, 221

XENOPHANTOS, xxxii, xxxiv, 207

YALE Lekythos, Painter of the, 90
Yale Oinochoe, Painter of the, 222
Yellow, xl, 90, 105, 186, 189, 193, 203, 204, 207, 211, 220; pinkish, 177
Yoke, 110, 127*n*, 194
Youth, *passim;* before altar, 59; armed, dancing, 33; and dancing girl, 78–79; and girl kissing, 24; and woman, 100, 135–136

ZAHN, ROBERT, on lekythos no. 34, 56*n*
Zephyros, 103*n;* and Hyakinthos, 103–104
Zeus, 170–171, 194; and Aigina, 1, 116
Zeuxis, xxii, 99, 189, 190
Zigzag, 70, 112, 122, 126, 127, 159, 201; dotted, 52; to indicate tattooing, 70
Zones, vases composed in, 175, 177

RED-FIGURED ATHENIAN VASES
IN THE
METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

RED-FIGURED ATHENIAN VASES IN THE METROPOLITAN MUSEUM OF ART

BY GISELA M. A. RICHTER, LITT.D., L.H.D.

WITH EIGHTY-THREE DRAWINGS

BY LINDSLEY F. HALL

VOLUME TWO

PLATES

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CONTENTS

The present volume contains the collotype plates illustrating the vases described in volume one. For the convenience of the reader the Table of Contents of the catalogue is here repeated; it supplies the chronology of the styles and the names of the artists, as well as the text pages for each vase. The roman figures (I, 2, etc.) refer to text pages in volume one and the italic figures (1, 2, etc.) refer to the numbers of the plates in this volume.

RED-FIGURED ATHENIAN VASES IN THE METROPOLITAN MUSEUM OF ART

I. Early Style (about 525–500 B.C.) 5
A. Group of Psiax and Oltos 14
Psiax ("The Menon Painter") 14
1. Kylix 14:*1,2,179*
Psiax (?) 17
2. Kylix 17:*2,8,179*
Oltos 17
3. Psykter 17:*4,173*
B. Group of Epiktetos and Other Cup Painters 19
Epiktetos (?) 19
4. Pyxis 19:*9,178*
Euergides Painter 20
5. Kylix 20:*3,179*
Painter of Berlin 2268 21
6. Kylix 21:*5,179*
7. Kylix 22:*6,179*
Epeleios Painter 23
8. Kylix 23:*7,179*
Kiss Painter 24
9. Fragment of a Kylix 24:*8*
Hegesiboulos Painter 24
10. Kylix 24:*9,10,179*

II. Ripe Archaic Style (about 500–475 B.C.) 27
A. Painters Who Decorated Chiefly Large Vases 33
Associate of Euthymides (?) 33
11. Hydria 33:*11,172*
Kleophrades Painter (Epiktetos II) 34
12. Calyx Krater 34:*12,13,170*
13. Amphora 36:*14,15,169*
Berlin Painter 38
14. Hydria 38:*16,172*
15. Oinochoe 39:*17,177*
16. Nolan Amphora 40:*18,169*
Nikoxenos Painter 41
17. Amphora 41:*19,169*
Associate of the Nikoxenos Painter (?) 43
18. Volute Krater 43:*20,171*
Eucharides Painter 44
19. Amphora 44:*21,22,169*
Myson 45
20. Column Krater 45:*23,170*
Follower of Myson 46
21. Column Krater 46:*23,170*
Geras Painter 47
22. Pelike 47:*22,173*
Argos Painter 47
23. Pelike 47:*24,173*
Harrow Painter 48
24. Upper Part of an Oinochoe 48:*33*
Syleus Painter 49
25. Amphora 49:*25,26,169*
26. Hydria 50:*27,172*
27. Hydria 50:*24*
B. Painters Who Decorated Chiefly Smaller Vases 51
Dutuit Painter 51
28. Lekythos 51:*28,175*
Tithonos Painter 52
29. Lekythos 52:*29,175*
30. Lekythos 53:*29,175*
Providence Painter 53
31. Lekythos 53:*30,175*
32. Nolan Amphora 54:*31,169*
Oionokles (formerly Dionokles) Painter 55
33. Nolan Amphora 55:*32,169*
Bowdoin Painter 55
34. Lekythos 55:*33,175*
Unattributed 56
35. Nolan Amphora 56:*34,169*

C. Painters Who Decorated Chiefly Cups 58
COLMAR PAINTER 58
36. Kylix 58:*35,179*
37. Fragment of a Kylix 58:*36*
APOLLODOROS 59
38. Kylix 59:*36*
PANAITIOS PAINTER 60
39. Kylix 60:*37,38,39,179*
BRYGOS PAINTER 63
40. Lekythos 63:*40,175*
41. Lekythos 64:*41,175*
42. Skyphos 64:*42,178*
43. Kantharos in the Form of Two Female Heads 65:*43,178*
44. Kylix 66:*44,180*
45. Fragment of a Kylix 67:*41*
46. Kylix 67:*45,180*
47. Lekythos 68:*46,175*
48. Lekythos 69:*46,175*
49. Kylix 70:*47,180*
50. Kylix 70:*44,180*
BRISEIS PAINTER 71
51. Kylix 71:*47,48,180*
MAKRON 72
52. Kylix 72:*49,51,52,180*
53. Kylix 75:*50,53,54,180*
54. Kylix 76:*50,55,56*
55. Kylix 77:*57,59,60,180*
56. Kylix 78:*57,180*
57. Kylix 79:*58,180*
58. Fragment of a Kylix 79:*49*
DOURIS 80
59. Kylix 80:*61,63,64,181*
60. Fragment of a Kylix 82:*66*
ANTIPHON GROUP 83
61. Kylix 83:*62,181*
62. Kylix 84:*65,181*
63. Fragment of a Kylix 84:*66*

III. EARLY FREE STYLE (ABOUT 475–450 B.C.) 87
A. The Mannerists 91
PAN PAINTER 91
64. Column Krater 91:*67,68,170*
65. Oinochoe 93:*69,177*
66. Amphora 94:*70,72,169*
67. Skyphos 95:*69,178*
IMITATOR OF THE PAN PAINTER 95
68. Column Krater 95:*71,75,170*
PIG PAINTER 97
69. Column Krater 97:*72*
GIRGENTI PAINTER 97
70. Column Krater 97:*73,170*
NAUSIKAA PAINTER 98
71. Hydria 98:*74,172*
NAUSIKAA PAINTER (?) 100
72. Pelike 100:*75,173*
B. The Penthesileia Painter and Others 101
PENTHESILEIA PAINTER 101
73. White-Ground Pyxis 101:*77*
74. White-Ground Disks 103:*76,178*
75. Kylix 105:*78,181*
76. Skyphos 106:*78,178*
77. Skyphos 107:*79,178*
PAINTER OF BOLOGNA 417 107
78. Kylix 107:*80,181*
SPLANCHNOPT PAINTER 108
79. Kylix 108:*81*
PAINTER OF THE BRUSSELS OINOCHOAI 110
80. Column Krater 110:*82,88,170*
81. Fragment of a Loutrophoros 111:*83,84,173*
PAINTER OF THE DEEPDENE AMPHORA 112
82. Stamnos 112:*85,86,173*
83. Stamnos 114:*87,173*
NEAR DEEPDENE PAINTER 114
84. Oinochoe 114:*88,177*
HERMONAX 115
85. Lekythos 115:*89,175*
BOREAS PAINTER 116
86. Column Krater 116:*94,170*
ORCHARD PAINTER 117
87. Column Krater 117:*90,91,170*
88. Column Krater 118:*90,170*
89. Column Krater 120:*92,170*
90. Oinochoe 120:*92,177*
PAINTER OF THE SYRACUSE PELIKE 121
91. Amphora 121:*93,169*
92. Oinochoe 122:*93,177*
C. Painters of Smaller Vases 122
AISCHINES PAINTER 122
93. Lekythos 122:*95,175*
PAINTER OF LONDON E 342 123
94. Nolan Amphora 123:*95,169*
95. Nolan Amphora 123:*95,169*
UNATTRIBUTED 124
96. Pyxis 124:*96*

CONTENTS

D. The Niobid Painter and His Group 125
NIOBID PAINTER 125
97. Amphora 125:*100,169*
PAINTER OF THE SHAGGY SILENS 126
98. Volute Krater 126:*97,98,171*
PAINTER OF THE BERLIN HYDRIA 129
99. Calyx Krater 129:*99,170*
E. The Villa Giulia Painter and Others 132
VILLA GIULIA PAINTER 132
100. Bell Krater 132:*101,171*
101. Stamnos 133:*102,173*
CHICAGO PAINTER 134
102. Hydria 134:*104,172*
103. Hydria 135:*105,172*
SABOUROFF PAINTER 135
104. Lekythos 135:*103,175*
PAINTER OF MUNICH 2660 136
105. Kylix 136:*106,181*
AKESTORIDES PAINTER 137
106. Kylix 137:*107,181*
EUAION PAINTER 138
107. Kylix 138:*107,181*
MANNHEIM PAINTER 139
108. Oinochoe 139:*108,177*
METHYSE PAINTER 140
109. Bell Krater 140:*109,110,171*
DANAE PAINTER 142
110. Bell Krater 142:*103,111,171*
MENELAOS PAINTER 143
111. Stamnos 143:*112,173*
112. Bell Krater 144:*113,171*

IV. FREE STYLE (ABOUT 450–420 B.C.) 145
A. The Achilles Painter and Others 147
ACHILLES PAINTER 147
113. Lekythos 147:*114,176*
114. White-Ground Lekythos 149:*114,176*
115. White-Ground Lekythos 149:*115,176*
116. White-Ground Lekythos 150:*115,176*
117. White-Ground Lekythos 151:*116,176*
MELETOS PAINTER (= Achilles Painter?) 151
118. Bell Krater 151:*118,119,171*
119. Nolan Amphora 153:*117,120,169*
120. Nolan Amphora 153:*120,169*
121. Nolan Amphora 154:*120,121,169*
PHIALE PAINTER 154
122. Lekythos 154:*122,176*
123. Lekythos 156:*121,176*
PERSEPHONE PAINTER 156
124. Bell Krater 156:*123,124,171*
125. Alabastron 158:*123,178*
B. Polygnotos and Others 158
POLYGNOTOS 158
126. Bell Krater 158:*125,129,171*
ASSOCIATE OF POLYGNOTOS 160
127. Calyx Krater 160:*126,129,170*
LEUCIPPID PAINTER 161
128. Volute Krater with Stand 161:*127,171*
KLEIO PAINTER 163
129. White-Ground Lekythos 163:*116,176*
LYKAON PAINTER 163
130. Amphora 163:*128,129,169*
PAINTER OF LONDON E 497 165
131. Bell Krater 165:*130,171*
ASSOCIATE OF THE PANTOXENA PAINTER 166
132. Bell Krater 166:*131,171*
POLYDEKTES PAINTER 167
133. Bell Krater 167:*132,171*
PAINTER OF THE LOUVRE CENTAUROMACHY 167
134. Calyx Krater 167:*133,134,170*
NEKYIA PAINTER 168
135. Calyx Krater 168:*135,136,137,170*
ATHANASIA PAINTER 171
136. Fragments of a Bell Krater 171:*138,145*
MARLAY PAINTER 172
137. Column Krater 172:*139,170*
ORPHEUS PAINTER 173
138. Hydria 173:*140,141,172*
C. The Eretria Painter and Others 175
ERETRIA PAINTER 175
139. Lekythos (one band on white ground) 175:*143,144,176*
140. Oinochoe 178:*142,177*
141. Lekythos 179:*142,176*
KODROS PAINTER 179
142. Fragment of a Kylix 179:*145*
KALLIOPE PAINTER 180
143. Fragment of a Kylix 180:*145*
WASHING PAINTER 181
144. Lebes Gamikos 181:*147,174*
145. Lebes Gamikos 182:*146,174*
146. Hydria 183:*148,172*
147. Hydria 184:*149,172*
148. Lekythos 184:*149,176*
SHUVALOV PAINTER 185
149. Oinochoe 185:*150,177*

PAINTER OF THE EDINBURGH OINOCHOE 185
150. Oinochoe 185:*150,177*
AISON 186
151. Kantharos in the Form of Woman's and Satyr's Heads 186:*151*
DISNEY PAINTER 187
152. Oinochoe 187:*150,177*

V. LATE FREE STYLE (ABOUT 420–400 B.C.) 189
A. The Dinos Painter and His Group 193
DINOS PAINTER 193
153. Pelike 193:*152,173*
POLION 194
154. Volute Krater 194:*153,154,171*
155. Bell Krater 195:*155,171*
156. Skyphos 196:*156,178*
UNATTRIBUTED 197
157. Amphora 197:*156*
CHRYSIS PAINTER 198
158. Hydria 198:*157,172*
B. The Meidias Painter and His Group 199
MEIDIAS PAINTER 199
159. Oinochoe 199:*158,177*
SCHOOL OF THE MEIDIAS PAINTER 201
160. Lekythos 201:*159,176*
161. Pyxis 202:*159,178*
162. Hydria 203:*160*

VI. ORNATE STYLE (ABOUT 400–370 B.C.) 207
PAINTER OF THE NEW YORK CENTAUROMACHY 209
163. Fragment of a Volute Krater 209:*161*
SUB-MEIDIAN 210
164. Toy Oinochoe 210:*161,177*
SUESSULA PAINTER 210
165. Amphora 210:*162,169*
UNATTRIBUTED 211
166. Pelike 211:*162,163,173*
167. Hydria 212:*163,172*

VII. KERCH STYLE (ABOUT 370–320 B.C.) 213
168. Hydria 215:*167,172*
169. Oinochoe 215:*164,177*
170. Skyphos 217:*165,178*
171. Hydria 217:*166*
172. Kylix 219:*167,181*
173. Lekythos 219:*168*

1 (1:1)

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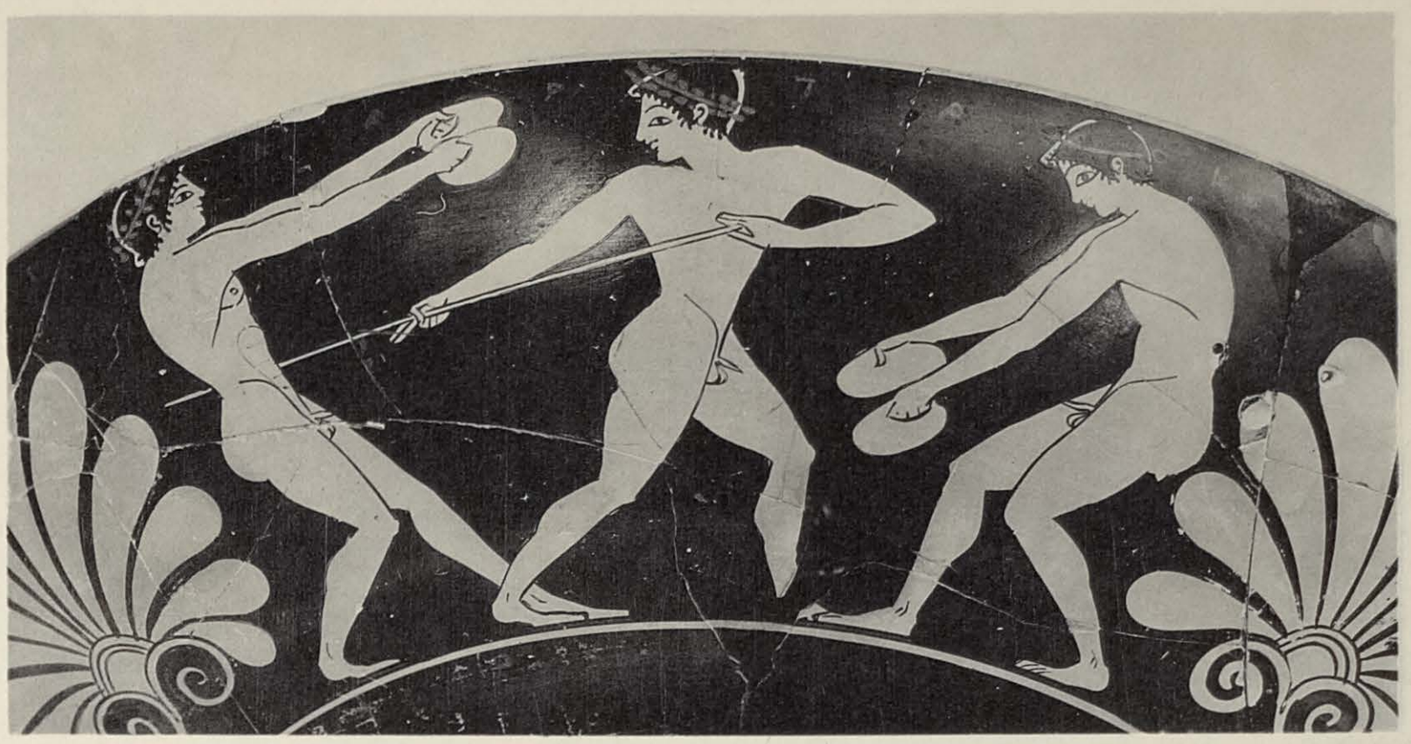
PLATE 3



5

5

5

3 (3:4)

MM49524 8x10 det. 2nd,3rd,4th figs fr. L
MM49525 " " 3rd fig fr. R
MM49526 " " fig. at extreme R.

6

6

6

PLATE 6

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7

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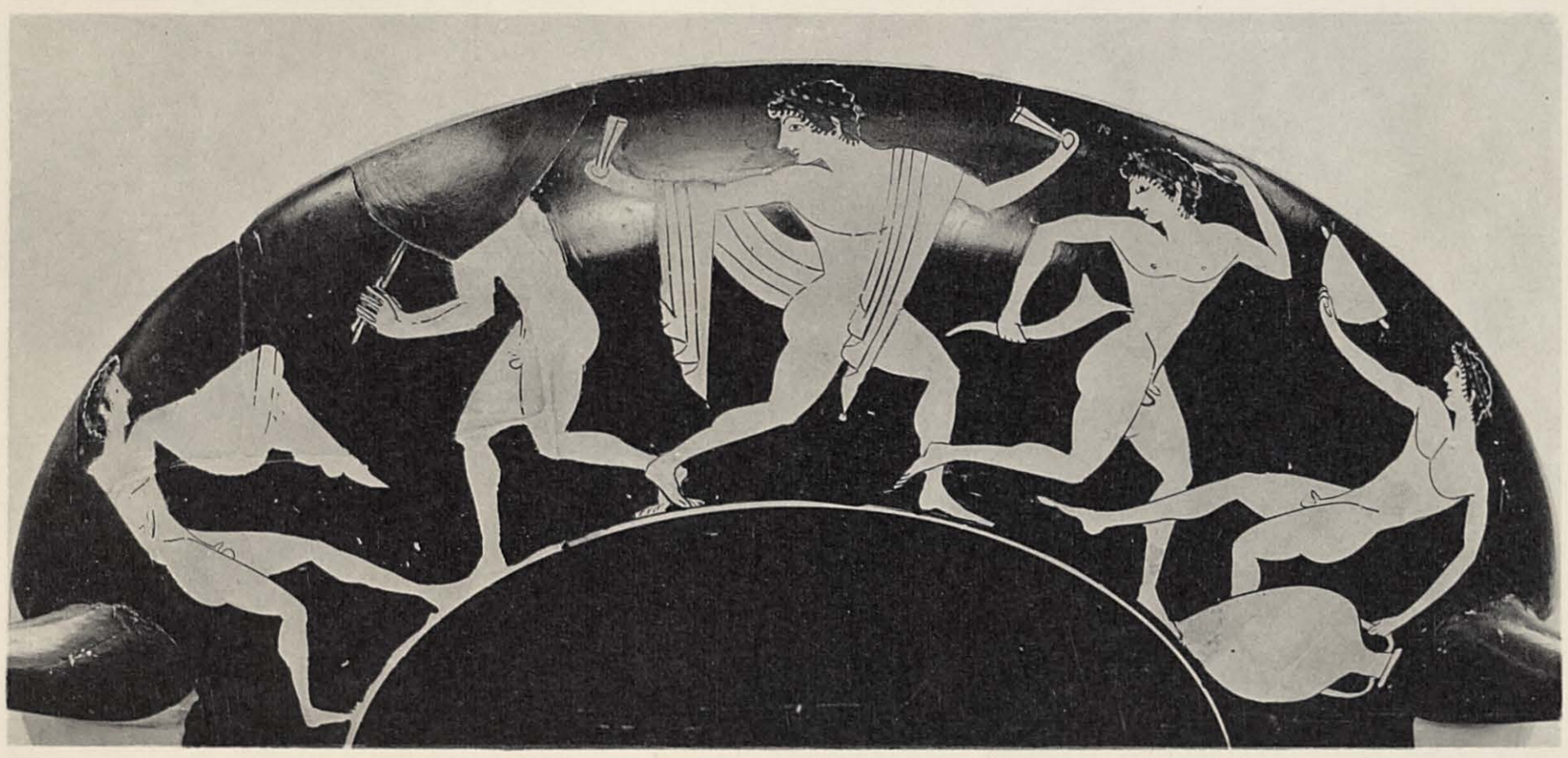
8



8

8

PLATE 8

9

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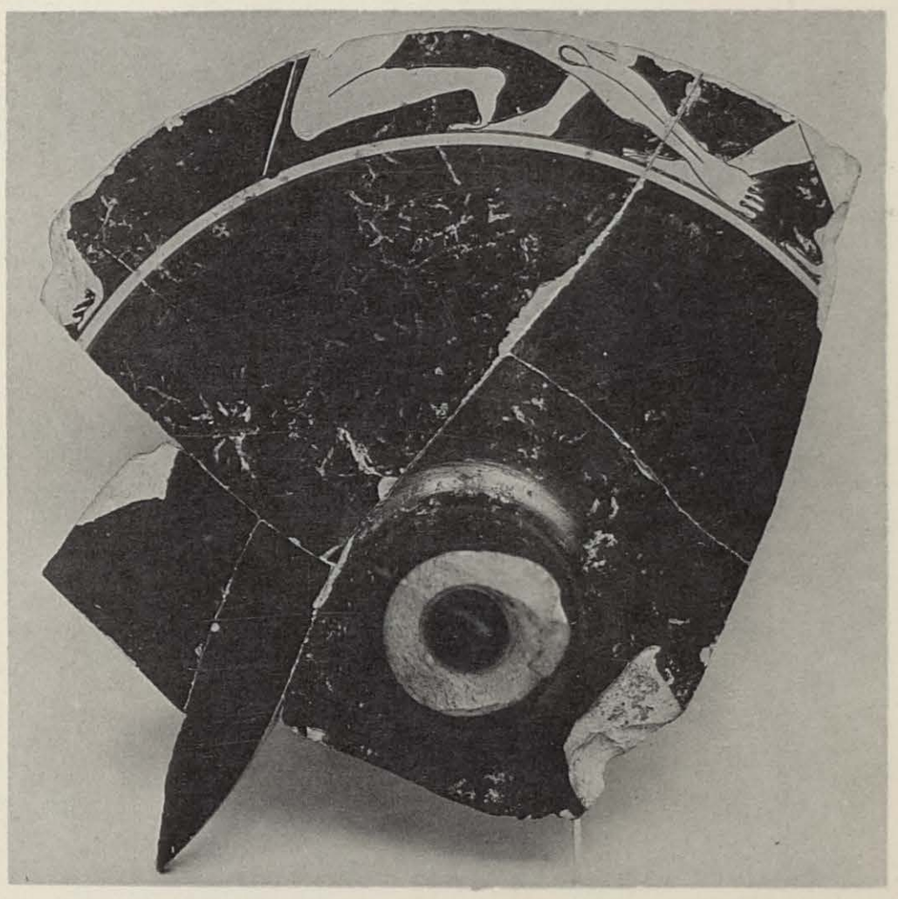

9

MISIKLES KALOS

10

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II (1:1)

PLATE II

PLATE 12

12

12

12 (5:6)

13 (1:1)

PLATE 15

13 (1:1)

14 (1:1)

15 (1:1)

16

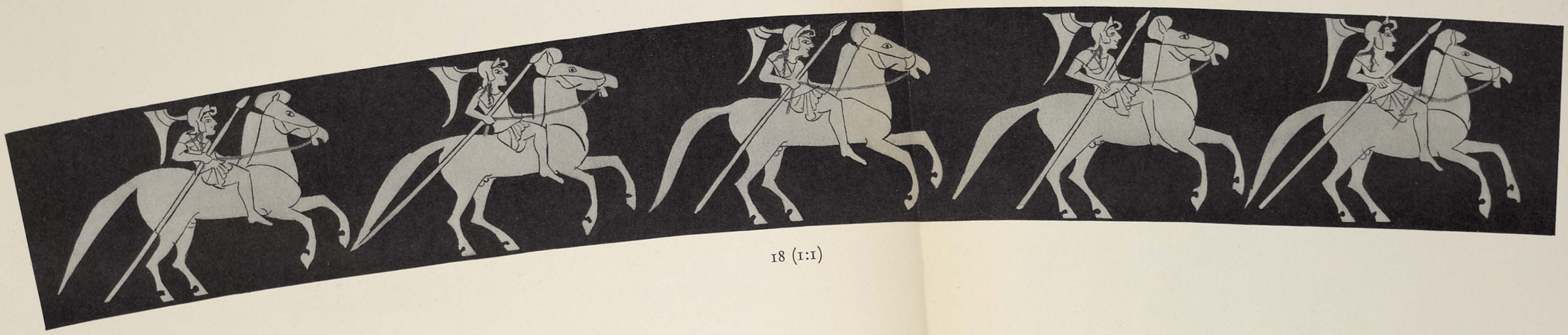
16

PLATE 18

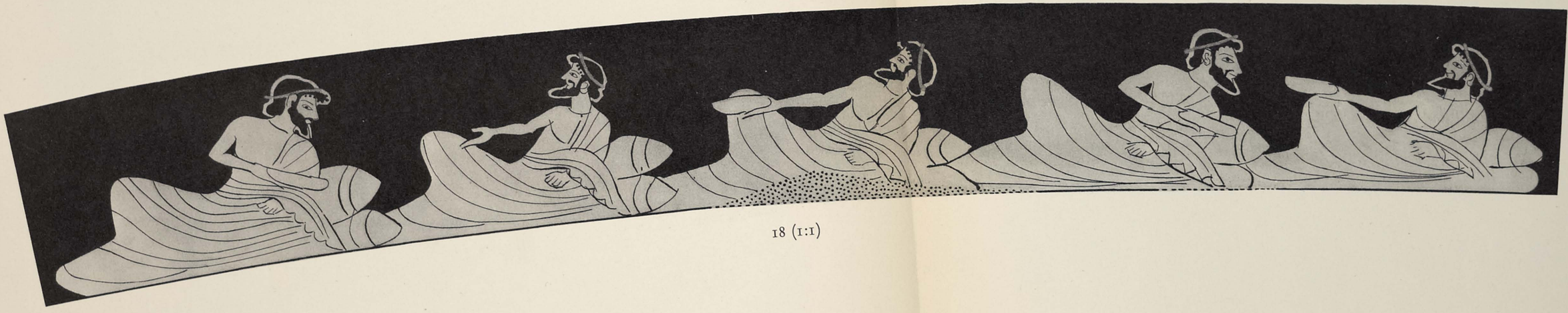
PLATE 19

17

17



18 (1:1)



18 (1:1)

19 (3:4)

PLATE 22

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PLATE 24

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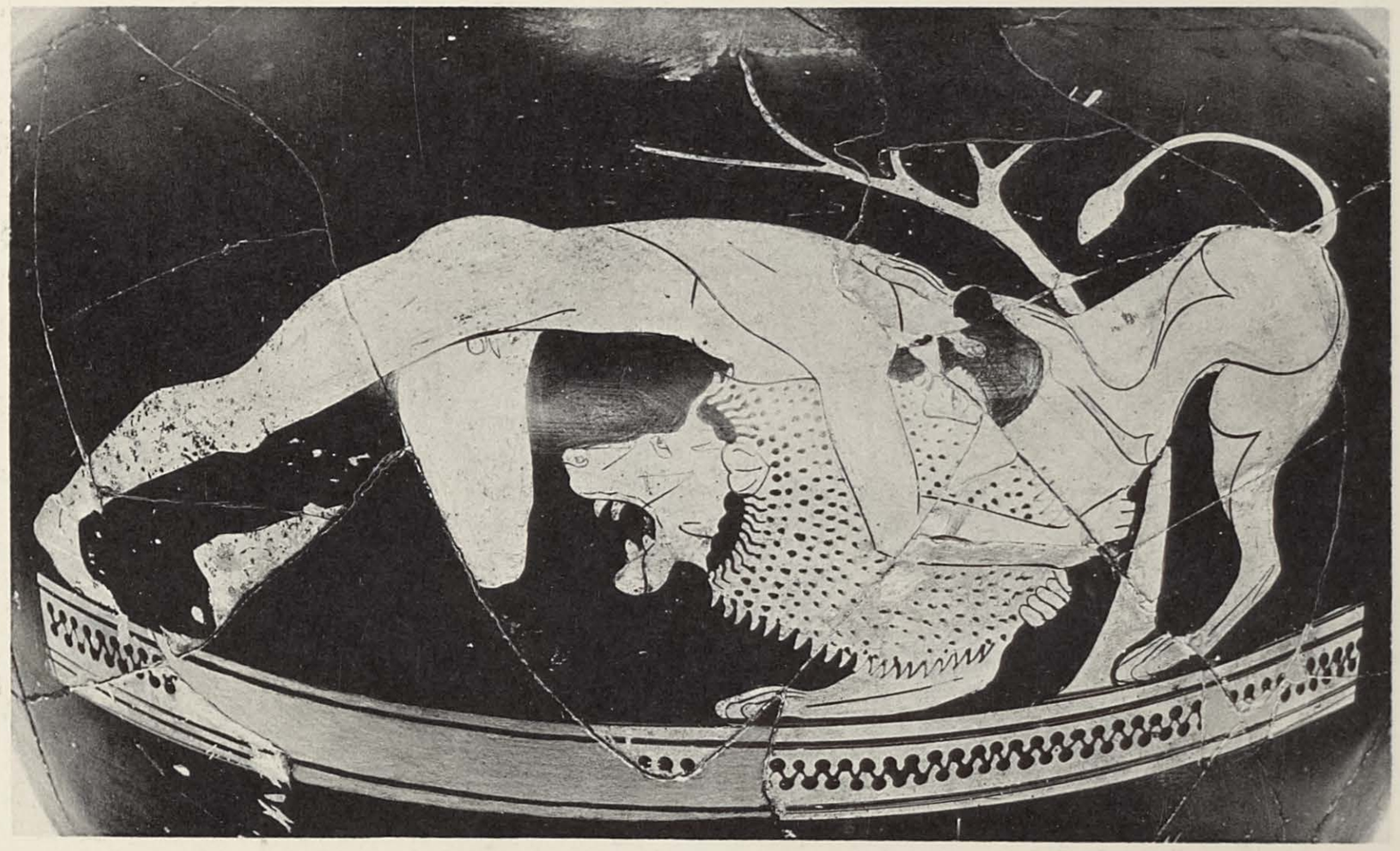


27

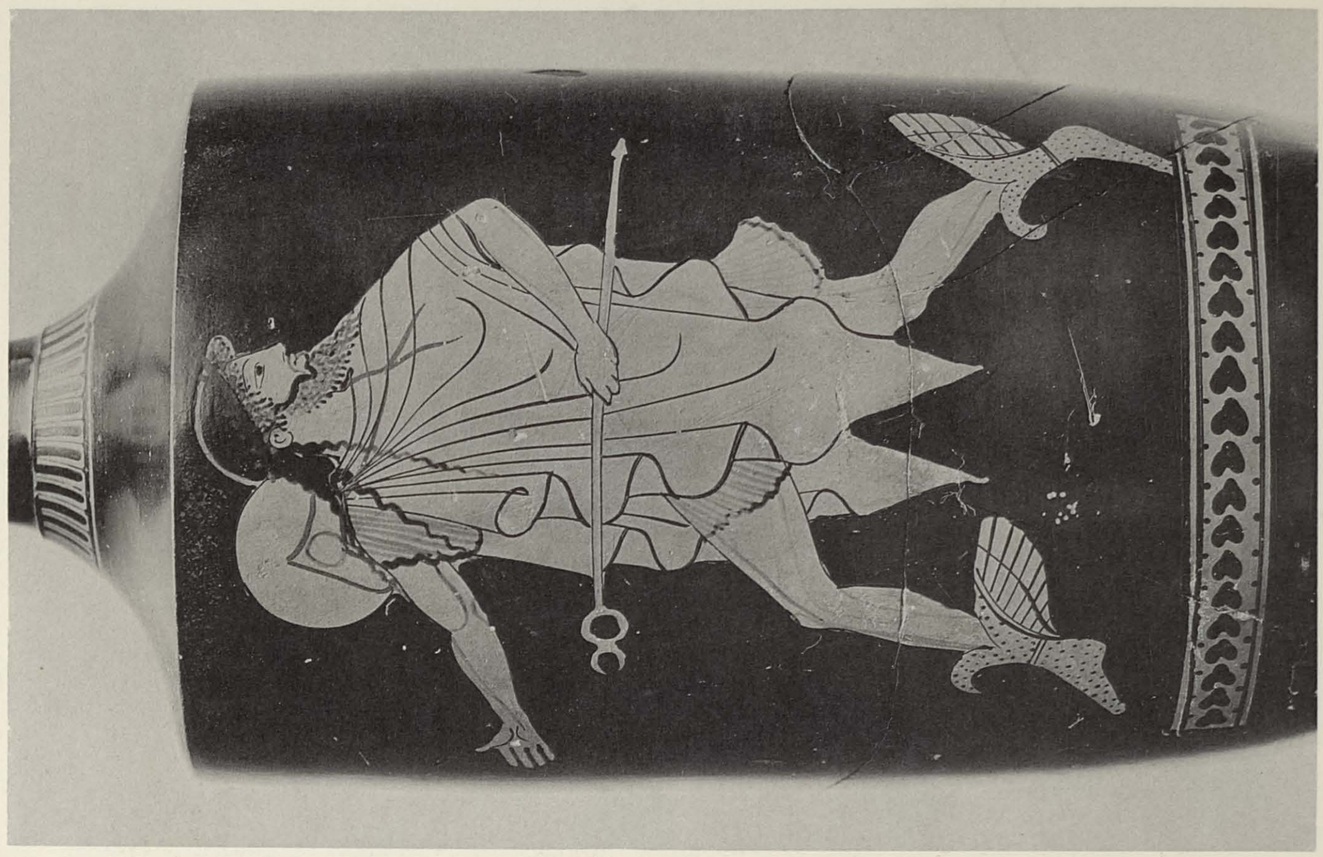
25 (1:1)

25 (1:1)

26 (1:1)

28 (1:1)

PLATE 29



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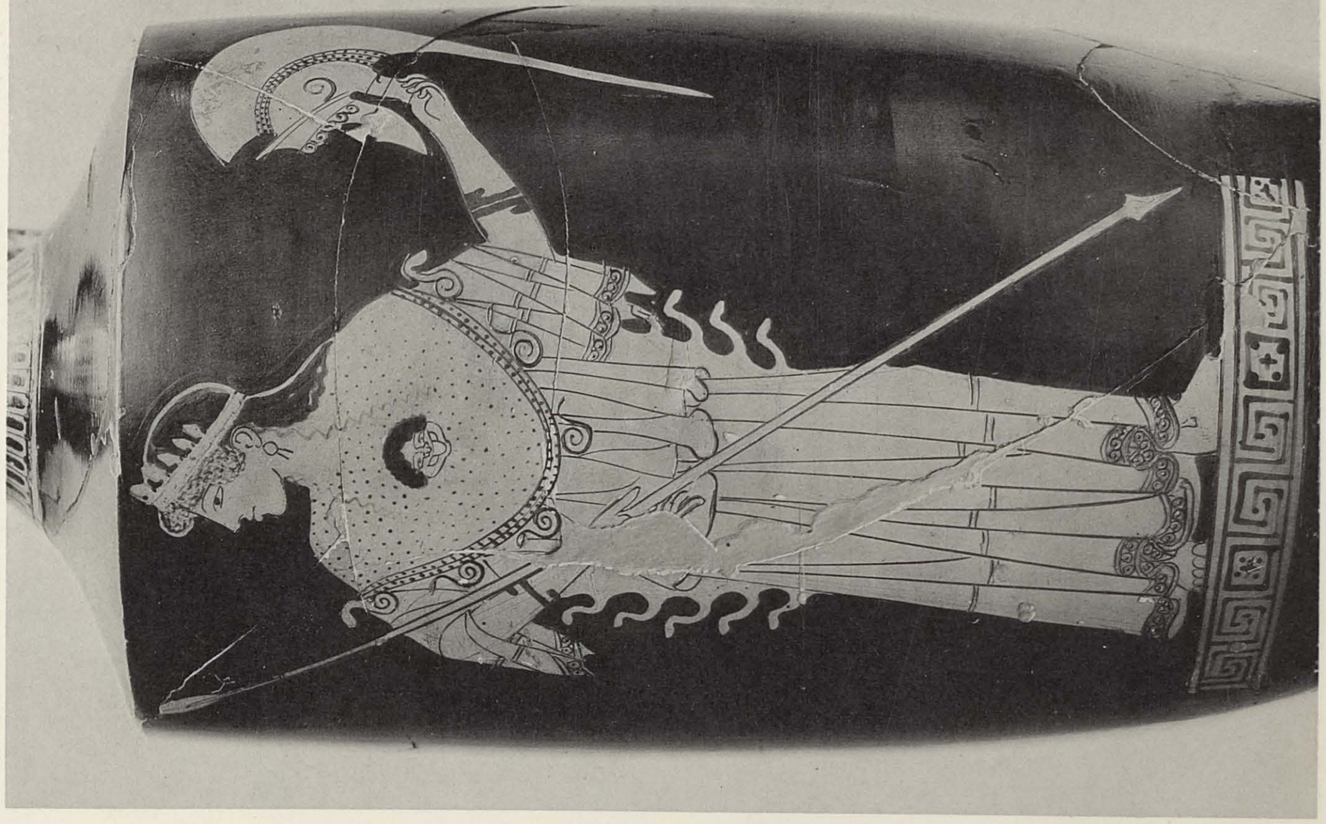

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31 (1:1)

PLATE 31

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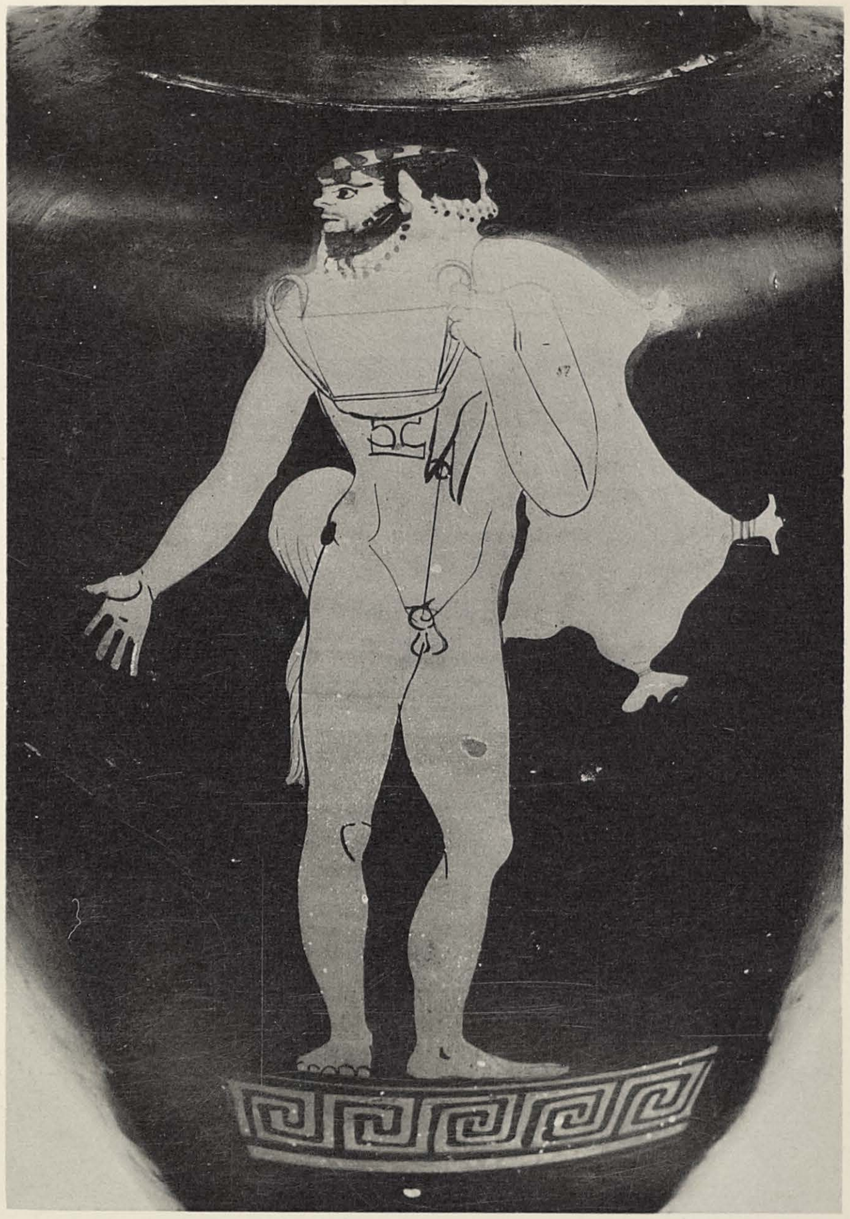

33

PLATE 32

34 (1:1)

24

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PLATE 34

36 (1:2)

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PLATE 37

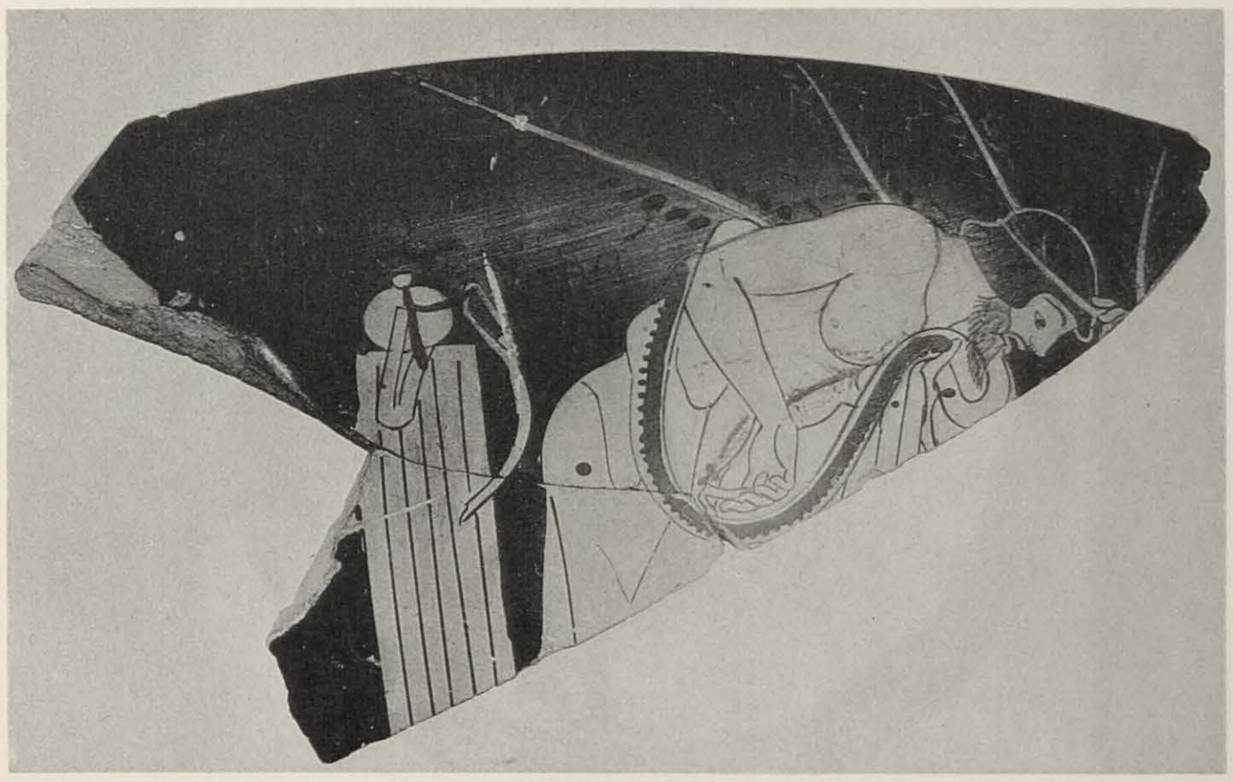
39 (1:1)

39 (1:1)

40 (1:1)

PLATE 41

41



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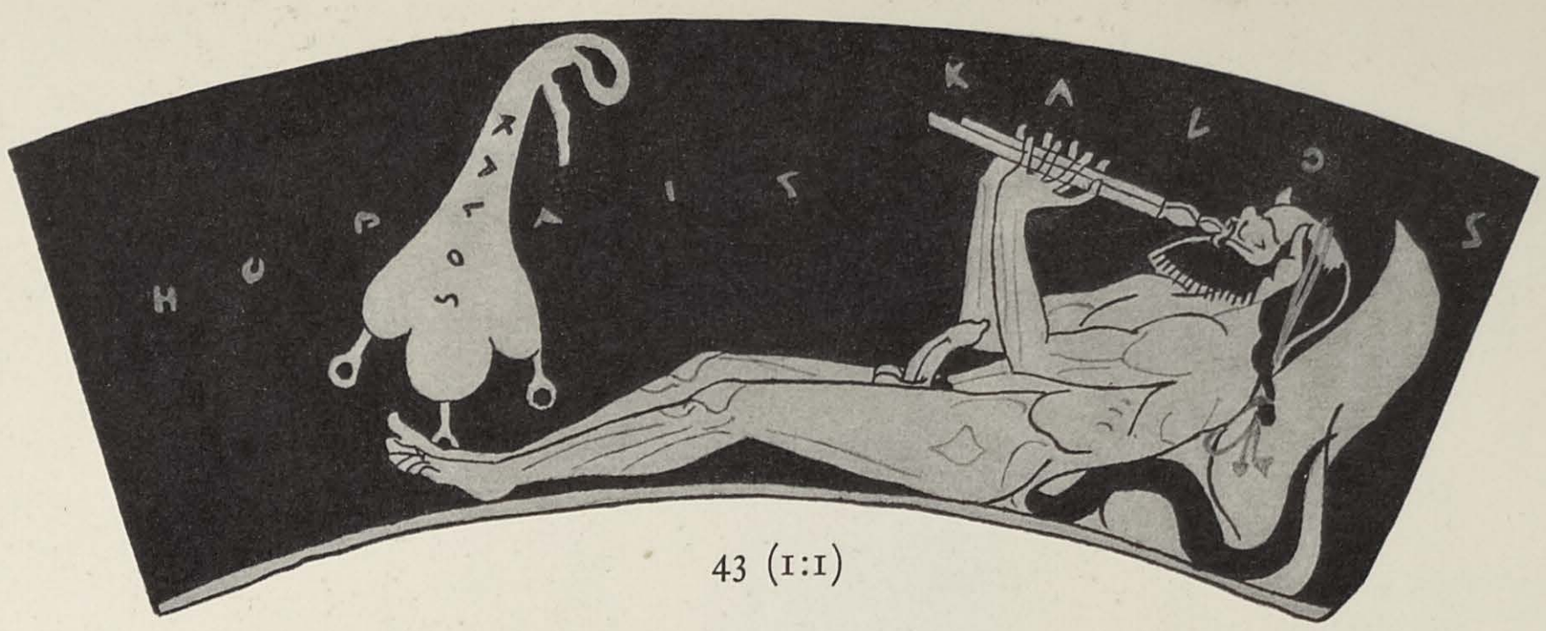
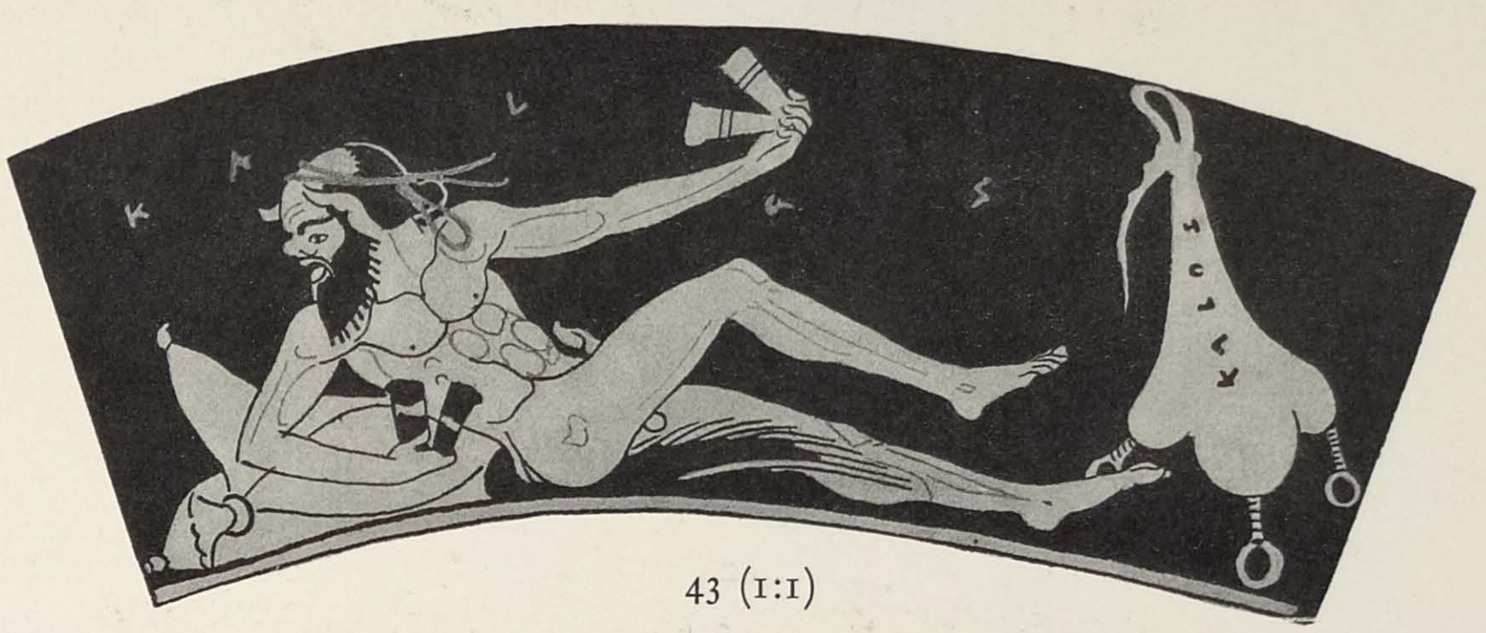
42



43 (1:1)



43 (1:1)

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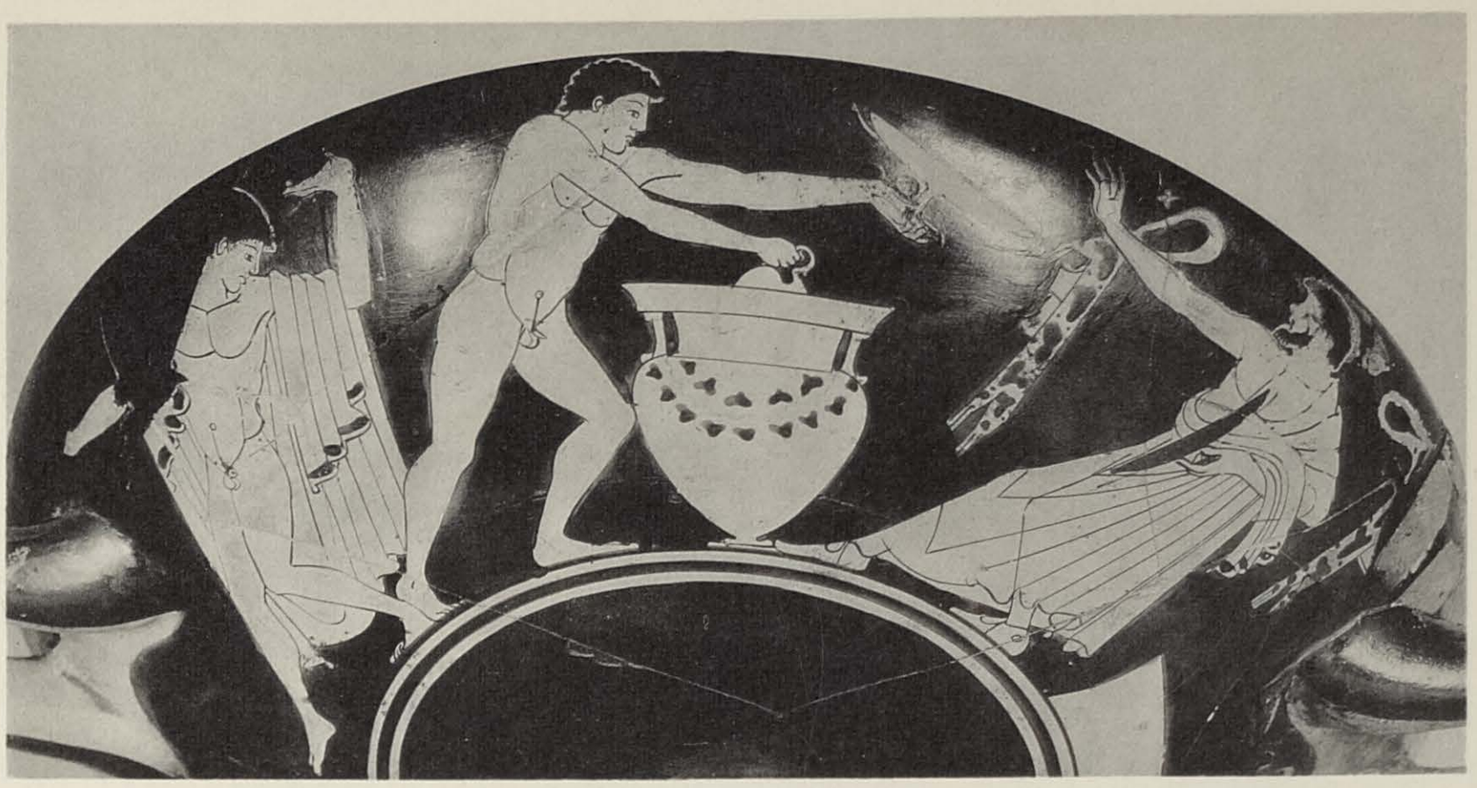

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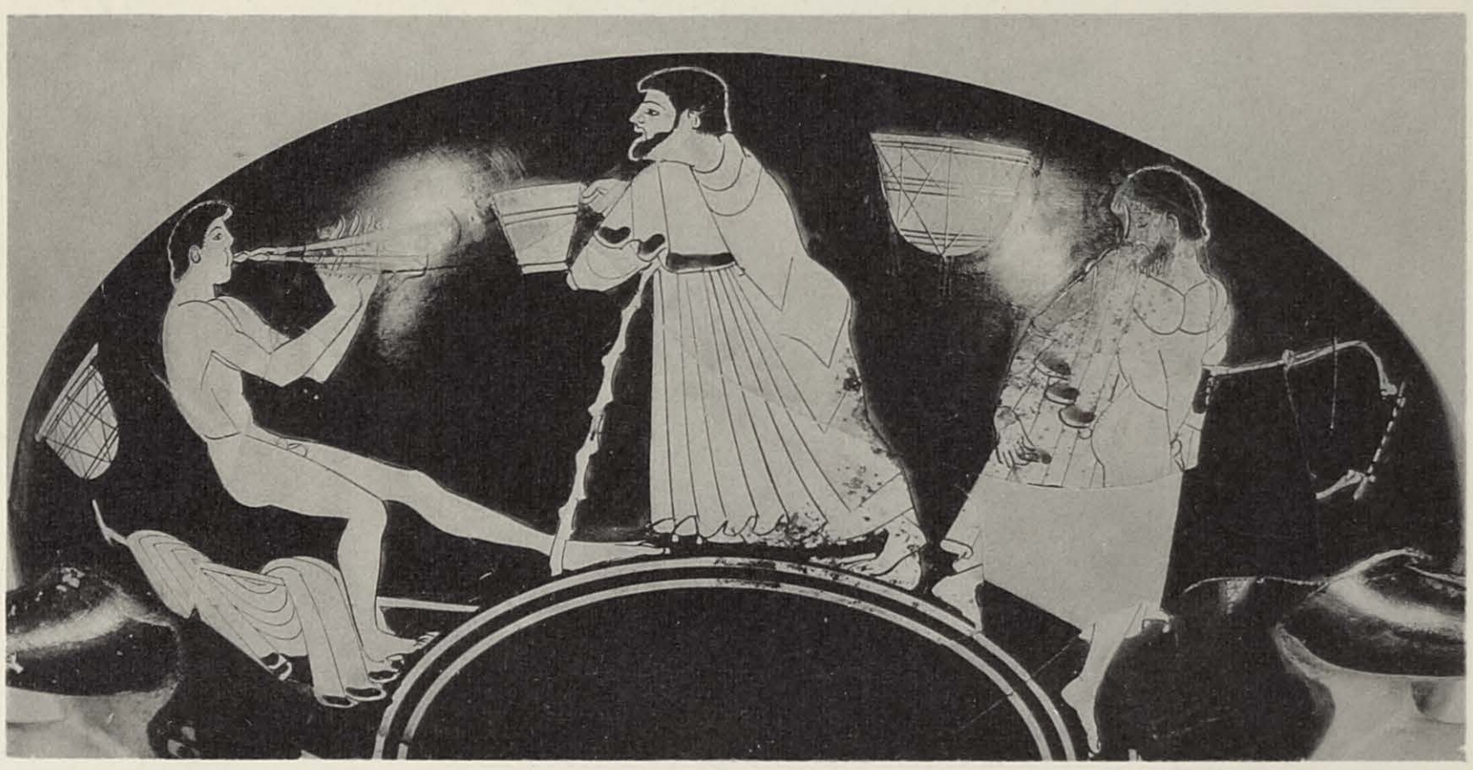

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PLATE 46

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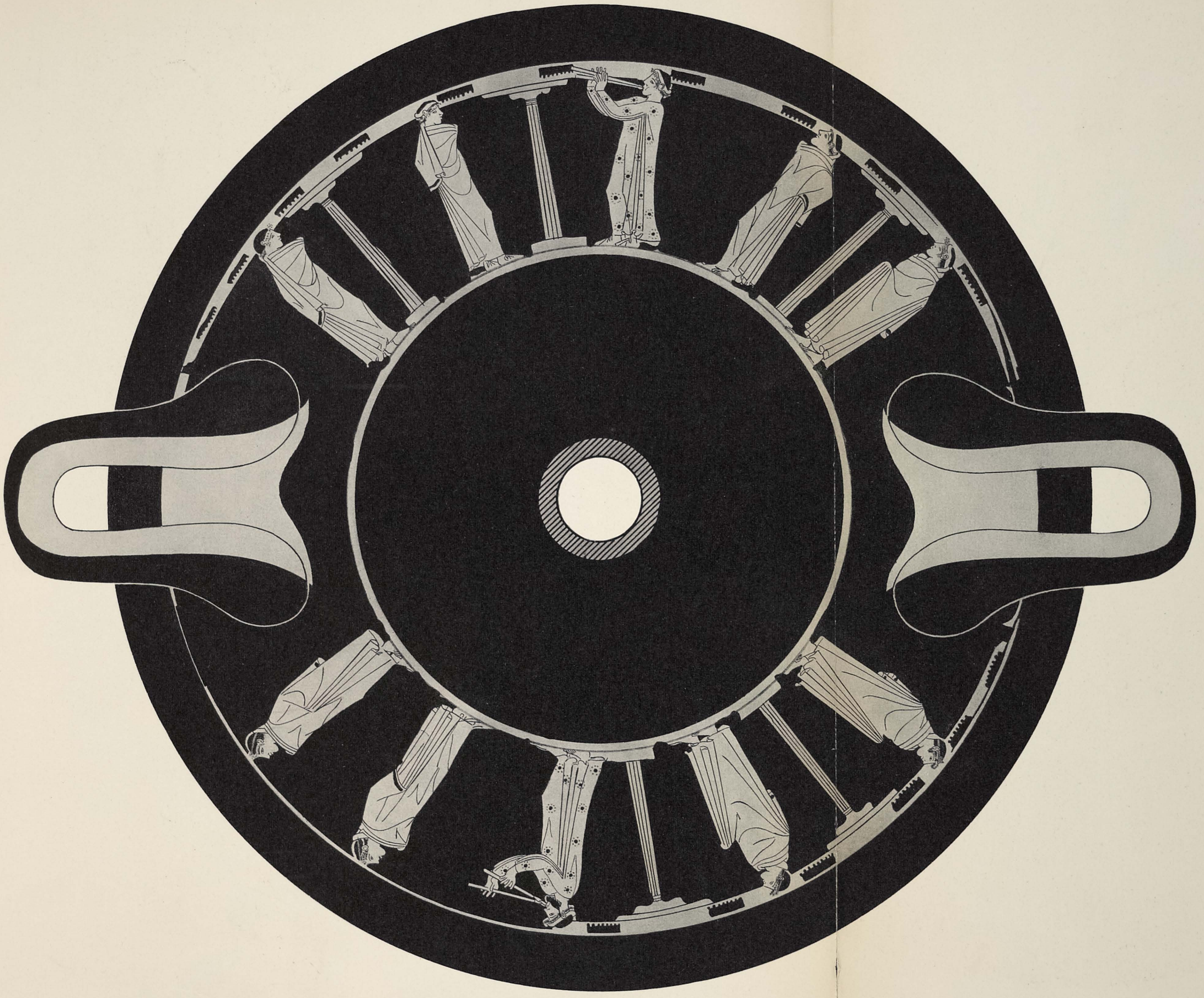


51 (1:1)

52

58

PLATE 50

54

53

NIKON
KELITPASTE
EUKLES
NEVEA
MIKOSENES
NIKOTPATTE
EPONEPOIESEN

52 (1:1)

52 (1:1)

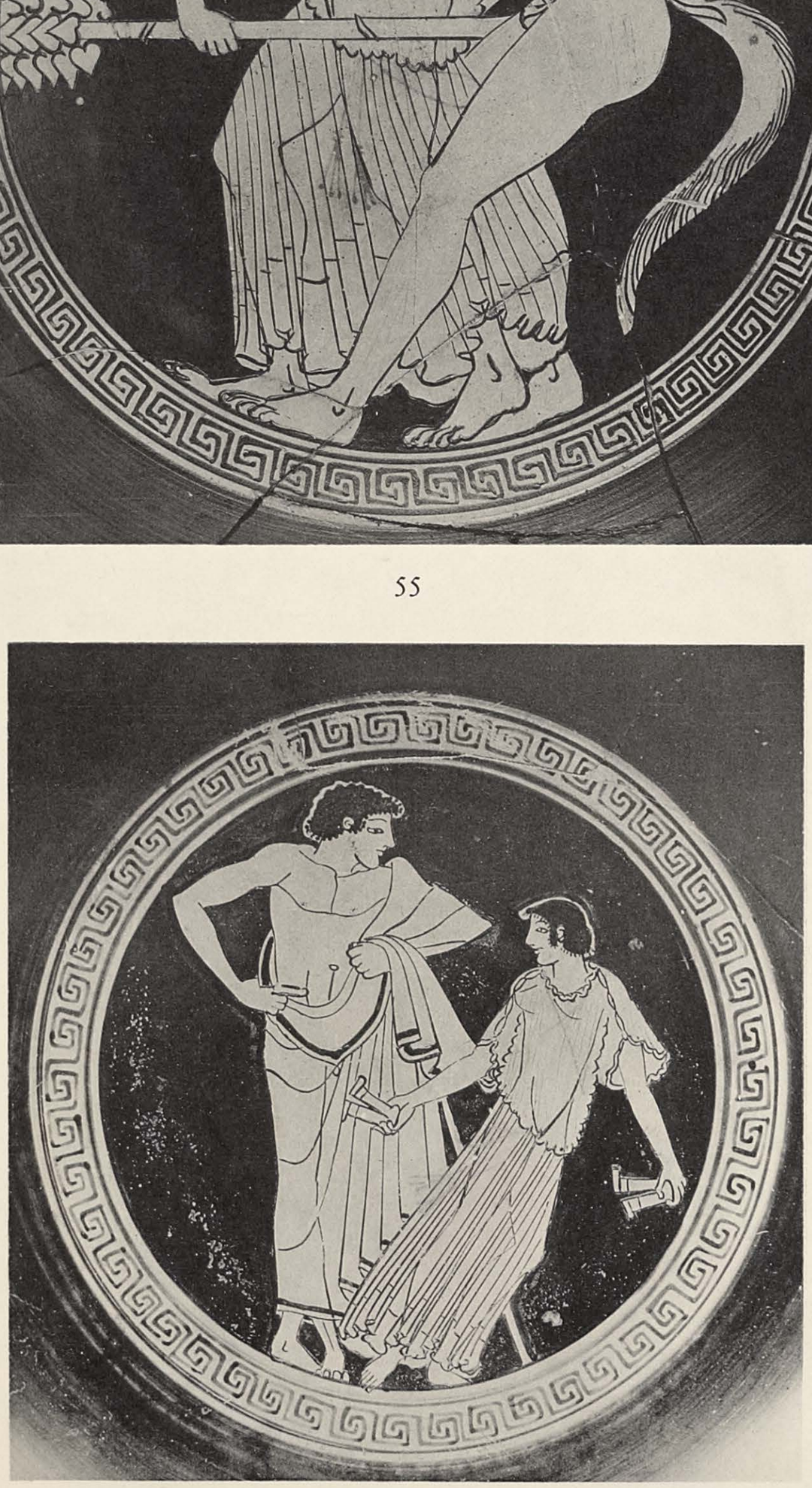
53 (1:1)

53 (1:1)

54 (1:1)

54 (1:1)

55



56

PLATE 58

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55 (1:1)

55 (1:1)

PLATE 62

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59 (1:1)

59 (1:1)

62 (1:2)

MM51439
8x10

62

PLATE 66

63

63

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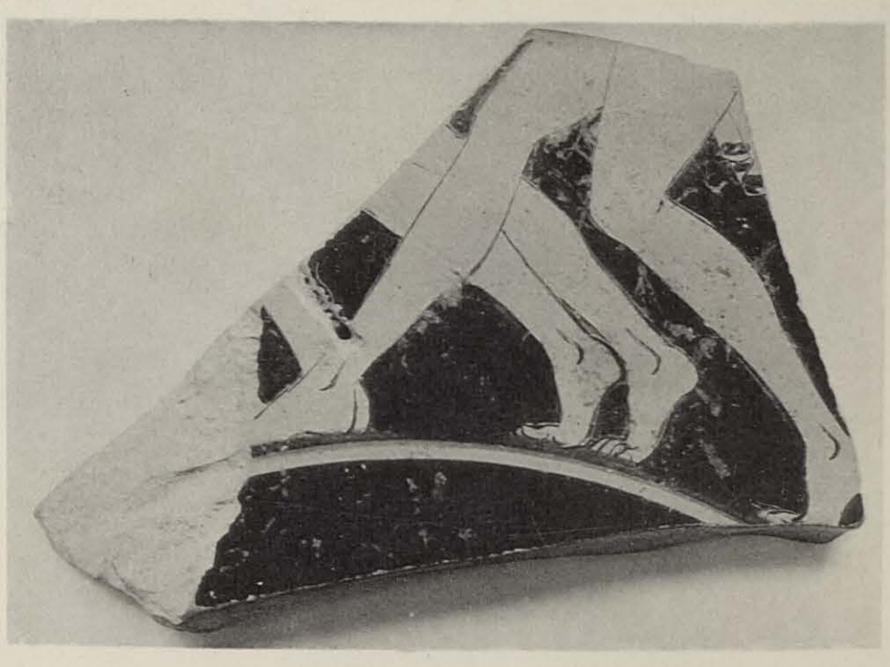

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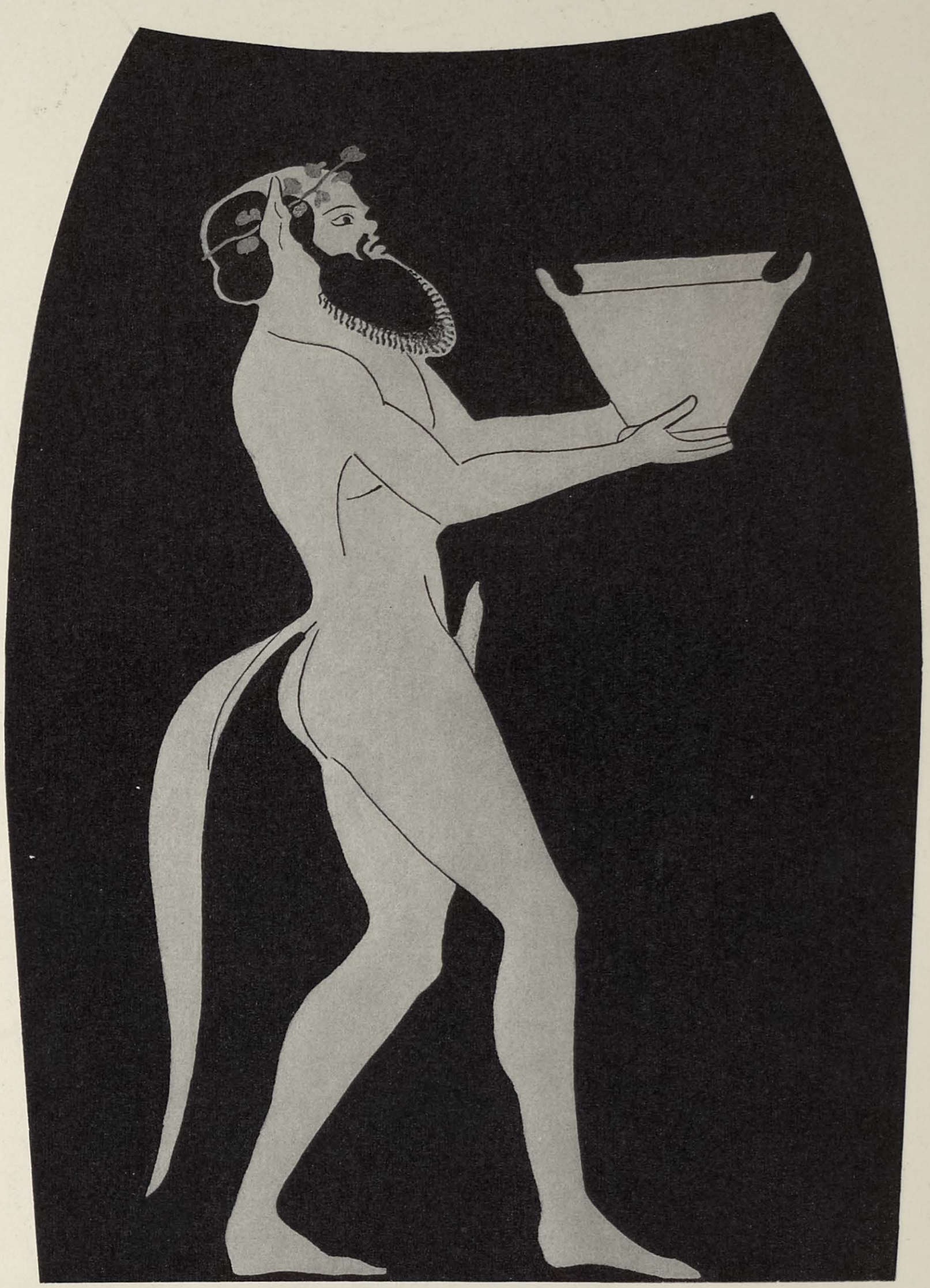
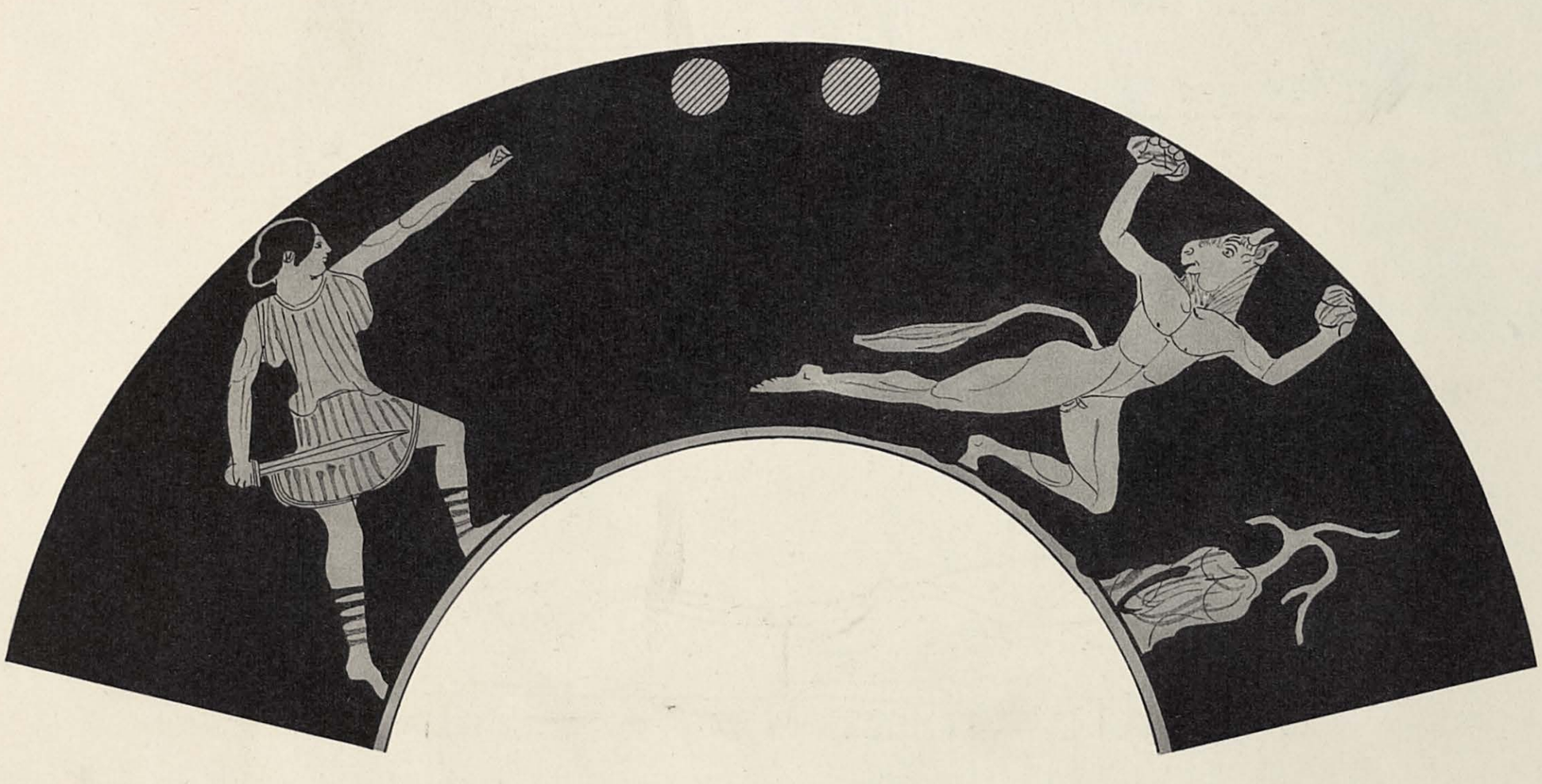
64 (1:1)

PLATE 68



64 (1:1)

65 (1:1)



67 (2:3)

PLATE 70

66 (1:1)

68 (1:1)

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66 69

PLATE 73

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71 (1:1)

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72

68

PLATE 76

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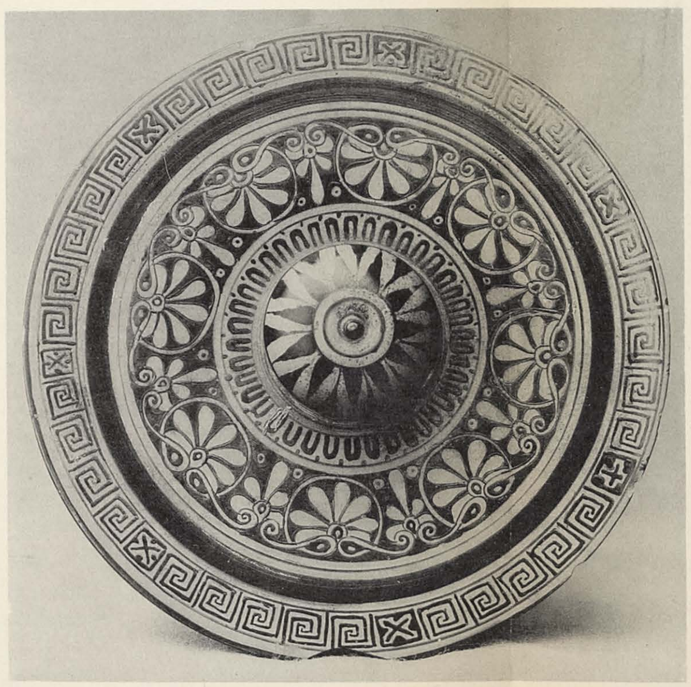

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PLATE 78

PLATE 79

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PLATE 81

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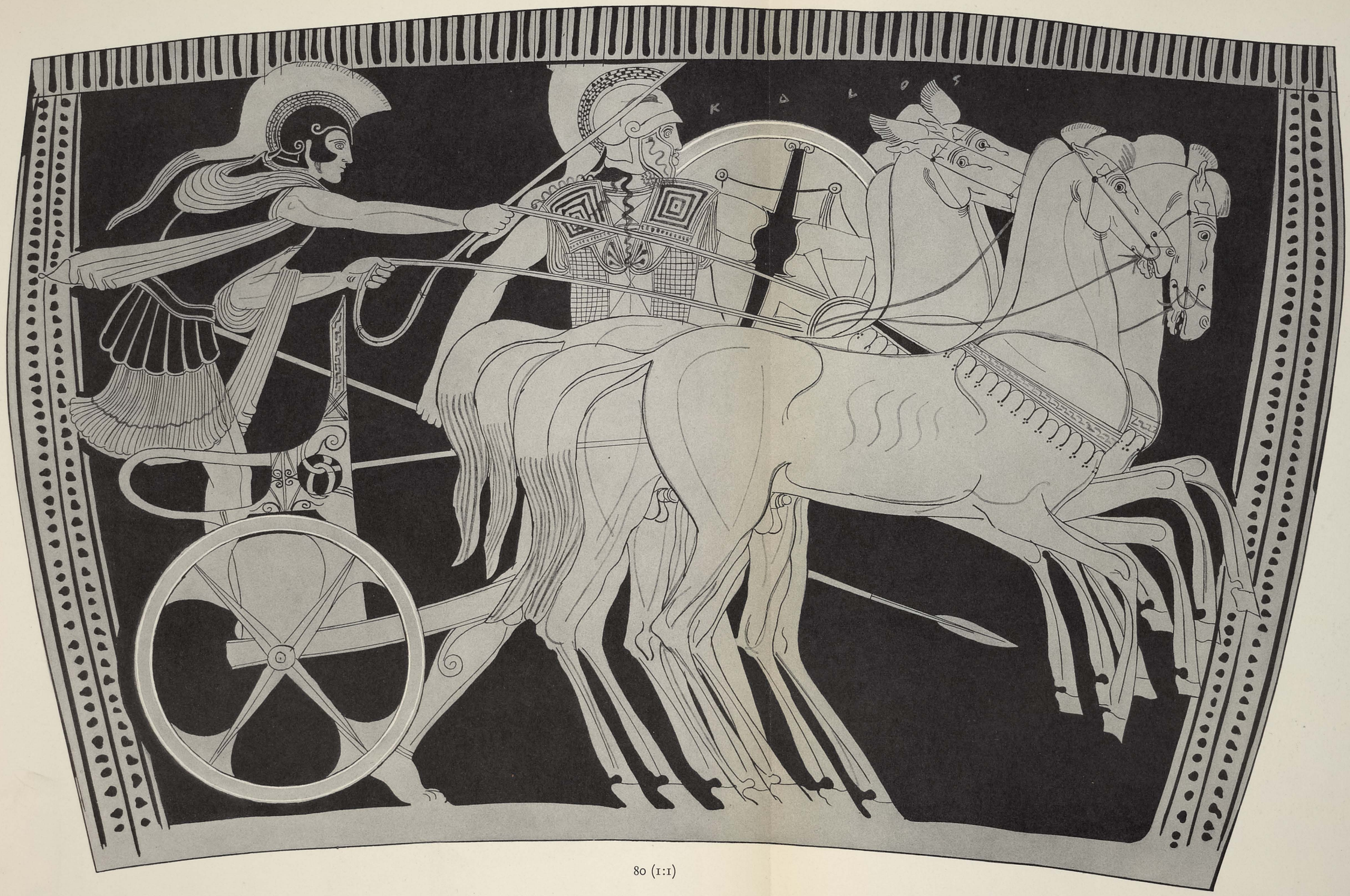

80 (1:1)

81 (about 19:20)

PLATE 84

81 (about 19:20)

82 (about 4:5)

82 (about 4:5)

83 (1:2)

83 (1:2)

PLATE 88

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87 (1:1)

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PLATE 93

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AIA

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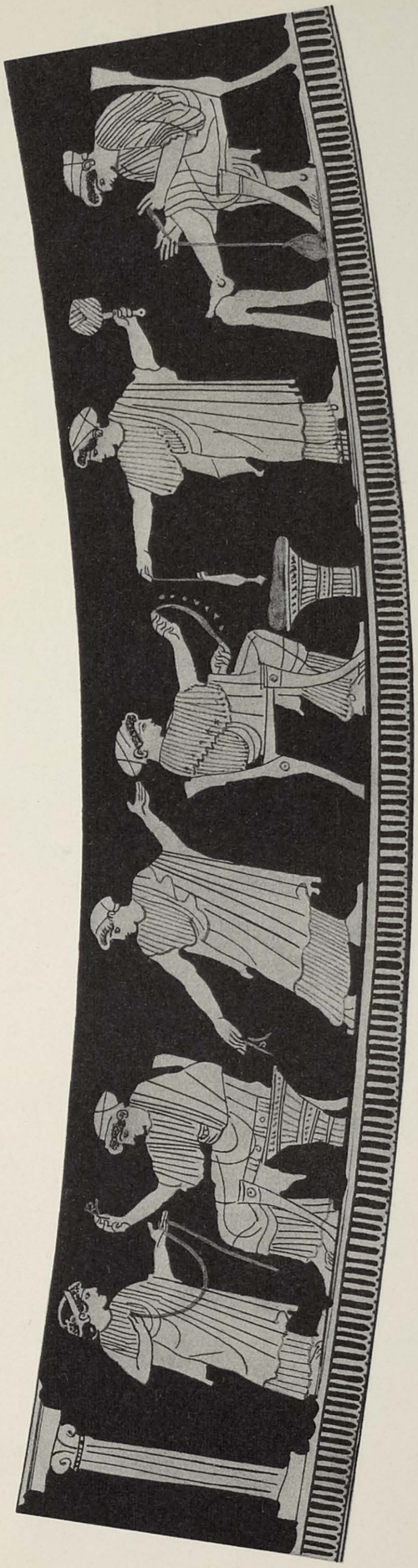
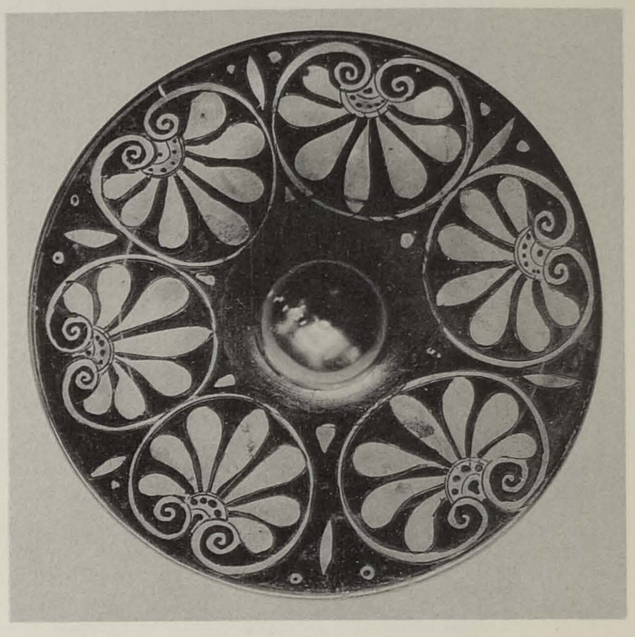


96 (1:1)



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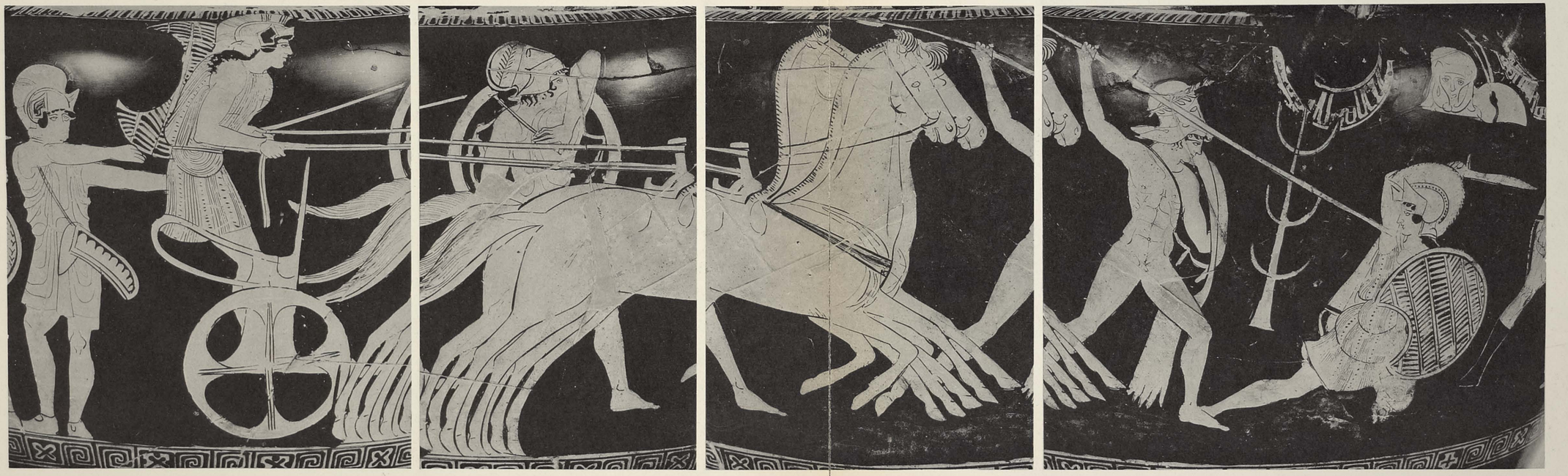
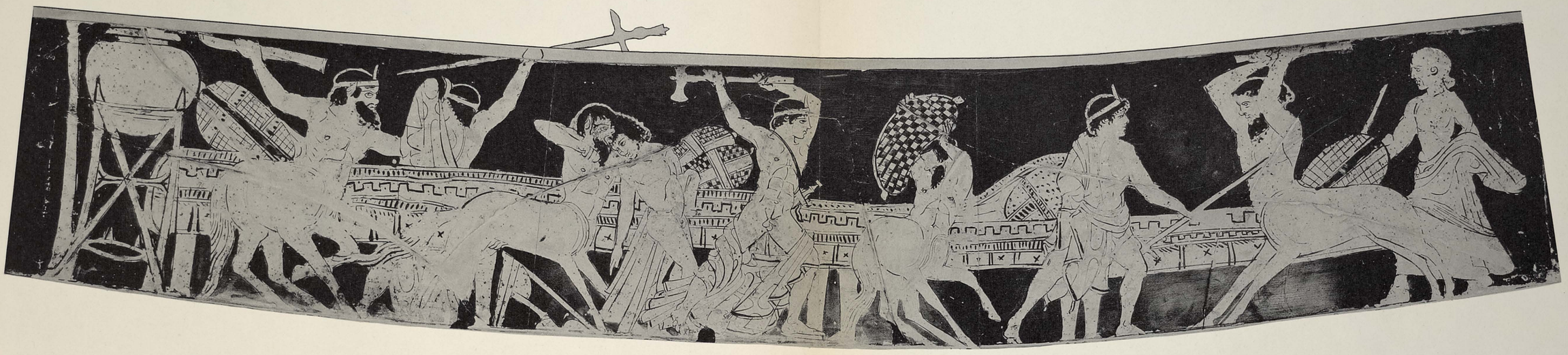
96





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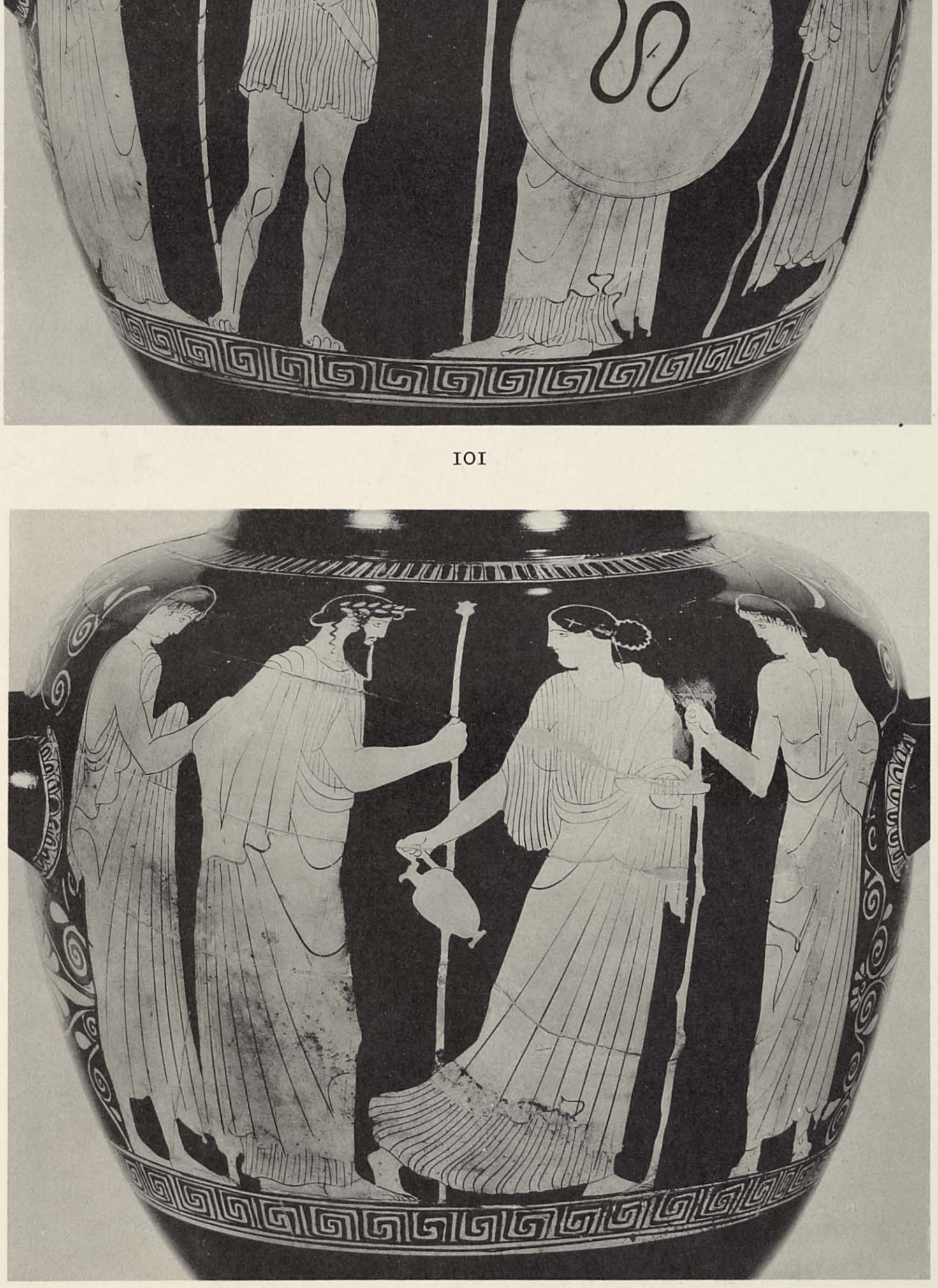
101



101

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104

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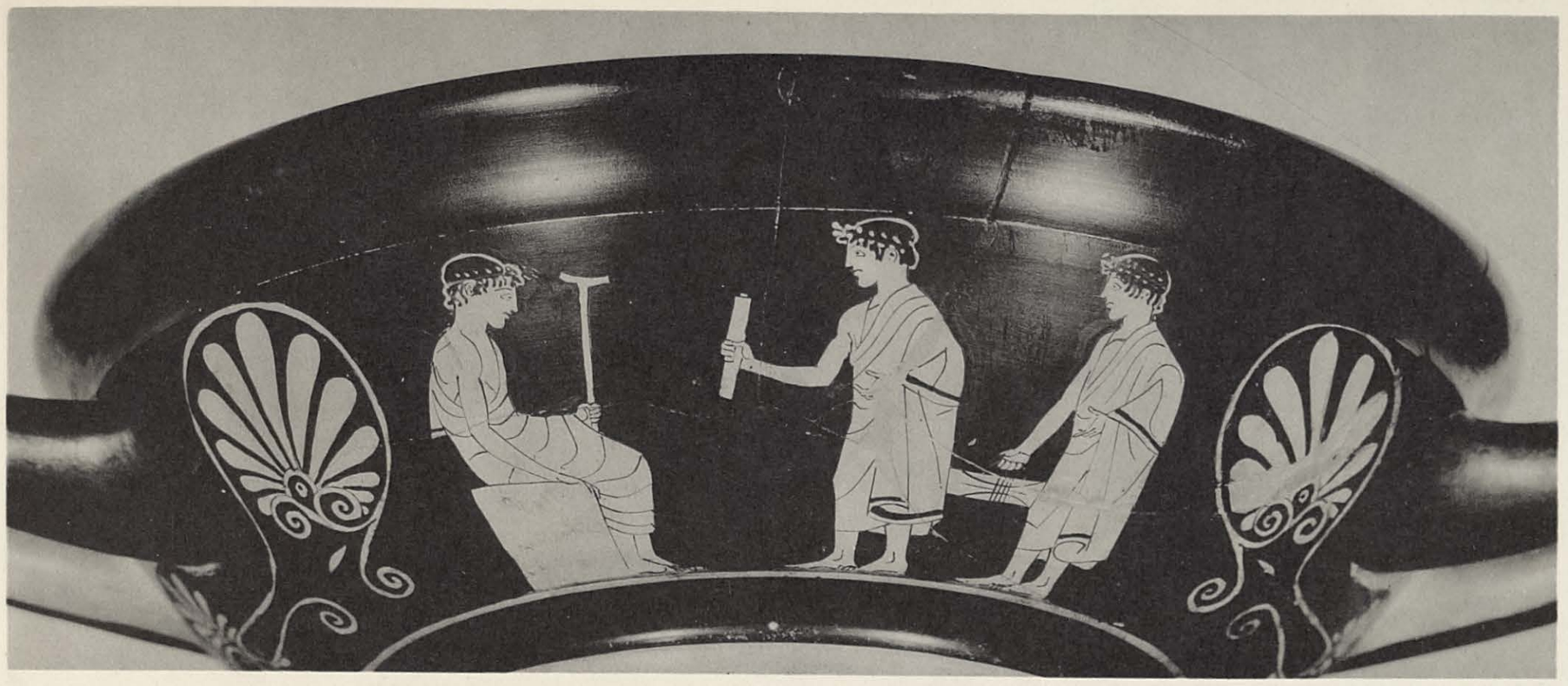
102 (I:I)

103 (1:1)



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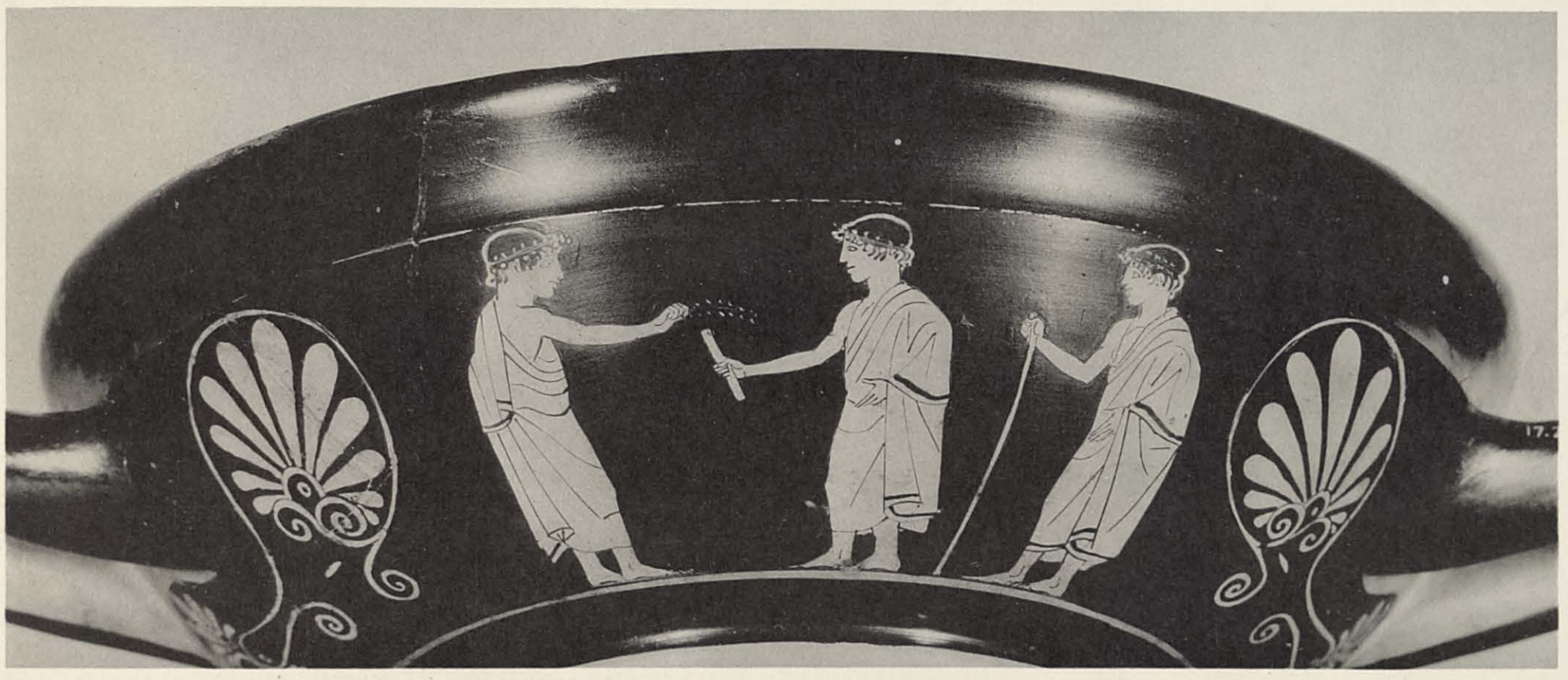

105

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108 (1:1)

109 (about 3:4)

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PLATE III

110

III

III

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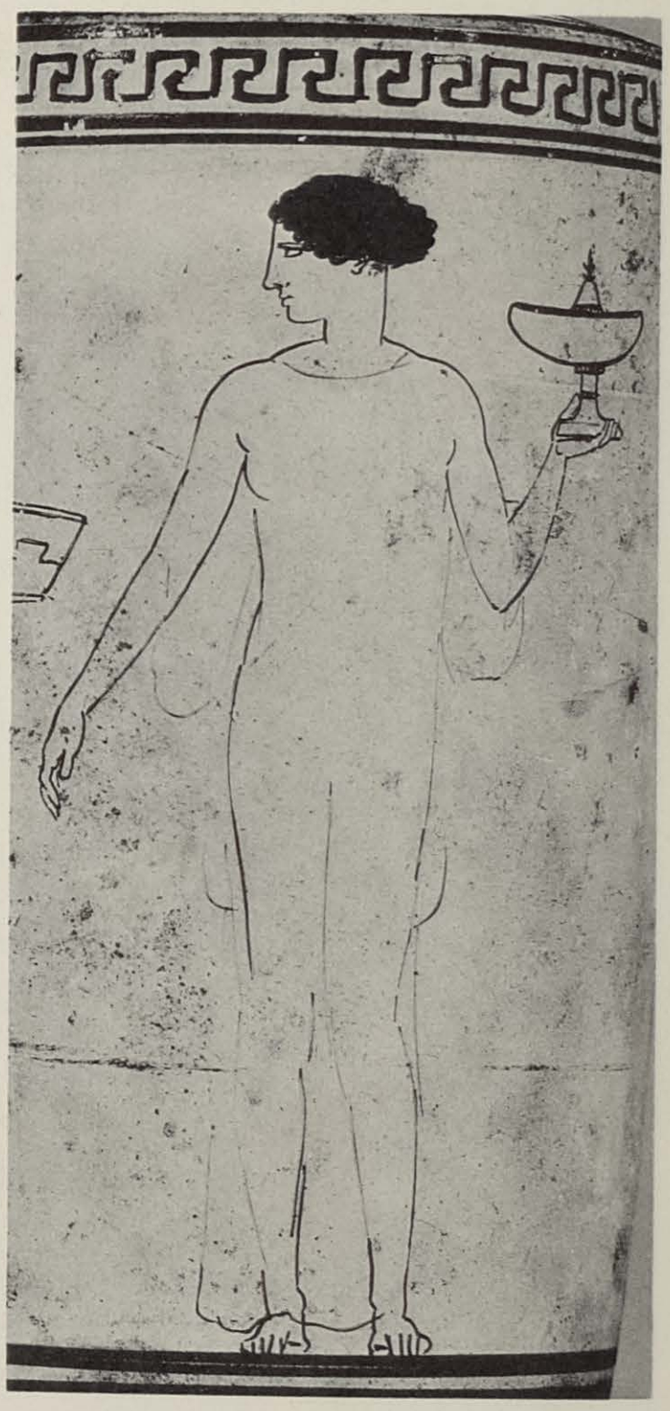

116

117

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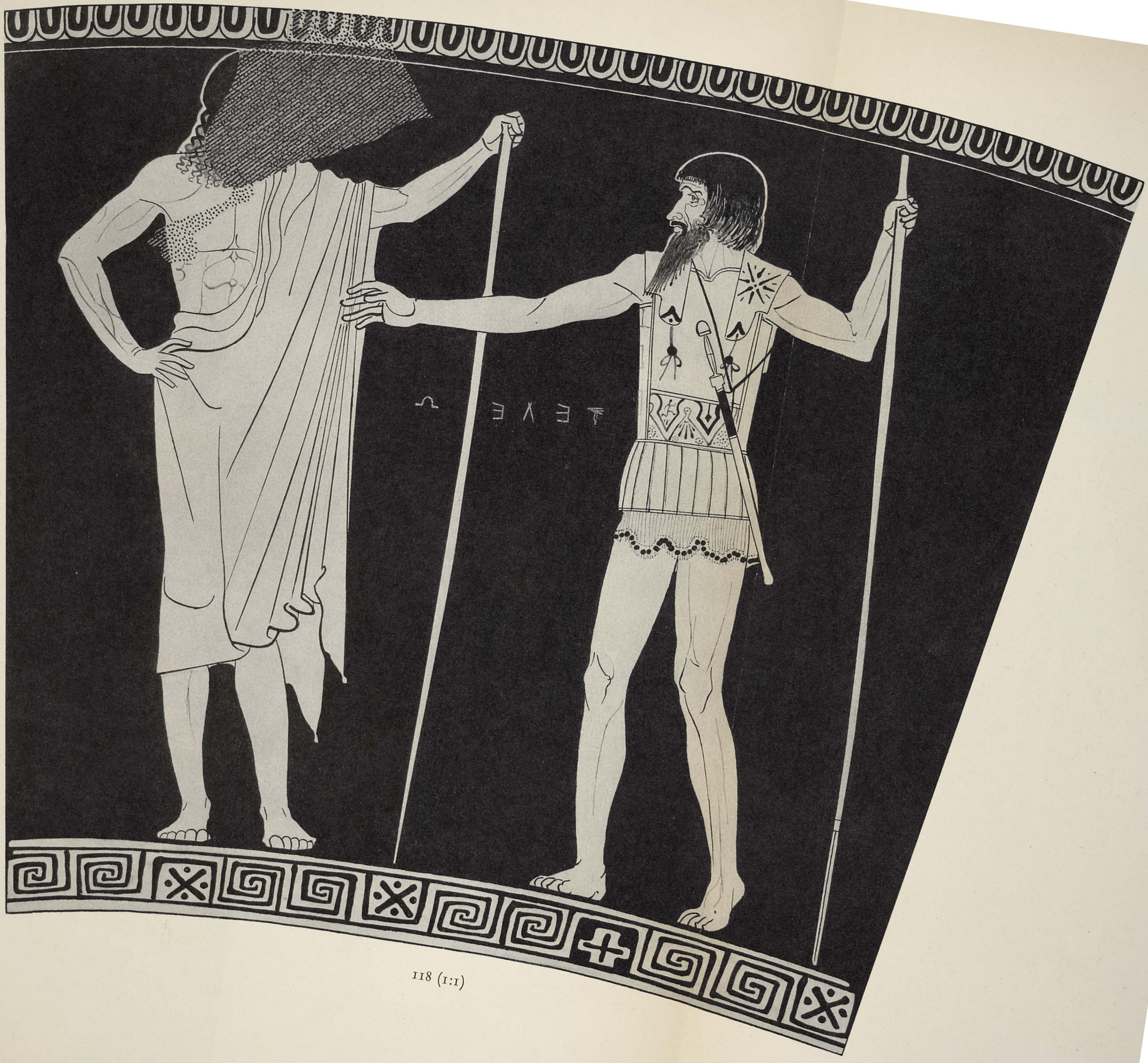
129

PLATE 116

119 (1:1)

MM57440 8X10



118 (1:1)

ΚΑΛΟΣ
ΕΓΕΛΕΣ

120

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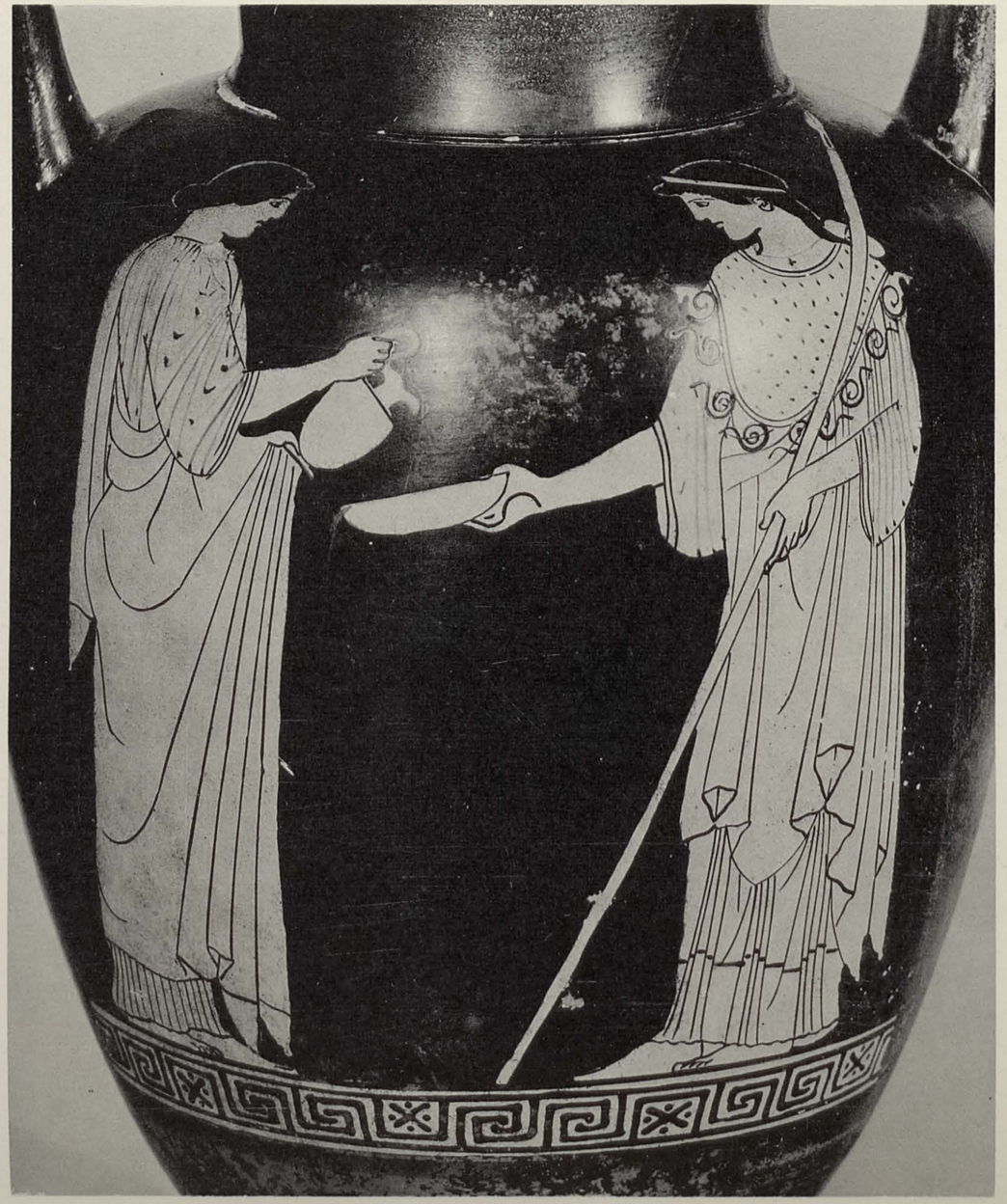
120

121



121

123

122 (1:1)

PLATE 123

124

125

125

124 (1:1)

126 (1:1)

EVMLKOT
KMLGF
ΛLONH
KHLOS

ΞΙΜΟΣ
ΚΑΜΟΣ
ΔΙΟΝΥΣΟΣ
ΦΟΡΙΑΛΟΣ
ΕΓΗΣΙΦΟΡΑ

128 (1:1)

ΕΥΡΥΠΥΛΗ
ΞΙΜΟΣ
ΕΥΡΥΔΙΚΗ
ΞΙΜΟΣ
ΛΥΔΙΑ
ΑΜΦΙΔΙΑ
ΞΙΜΟΣ

128 (1:1)

130 (3:4)

130 (3:10)

126

127

PLATE 130

131

131

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PLATE 132

134

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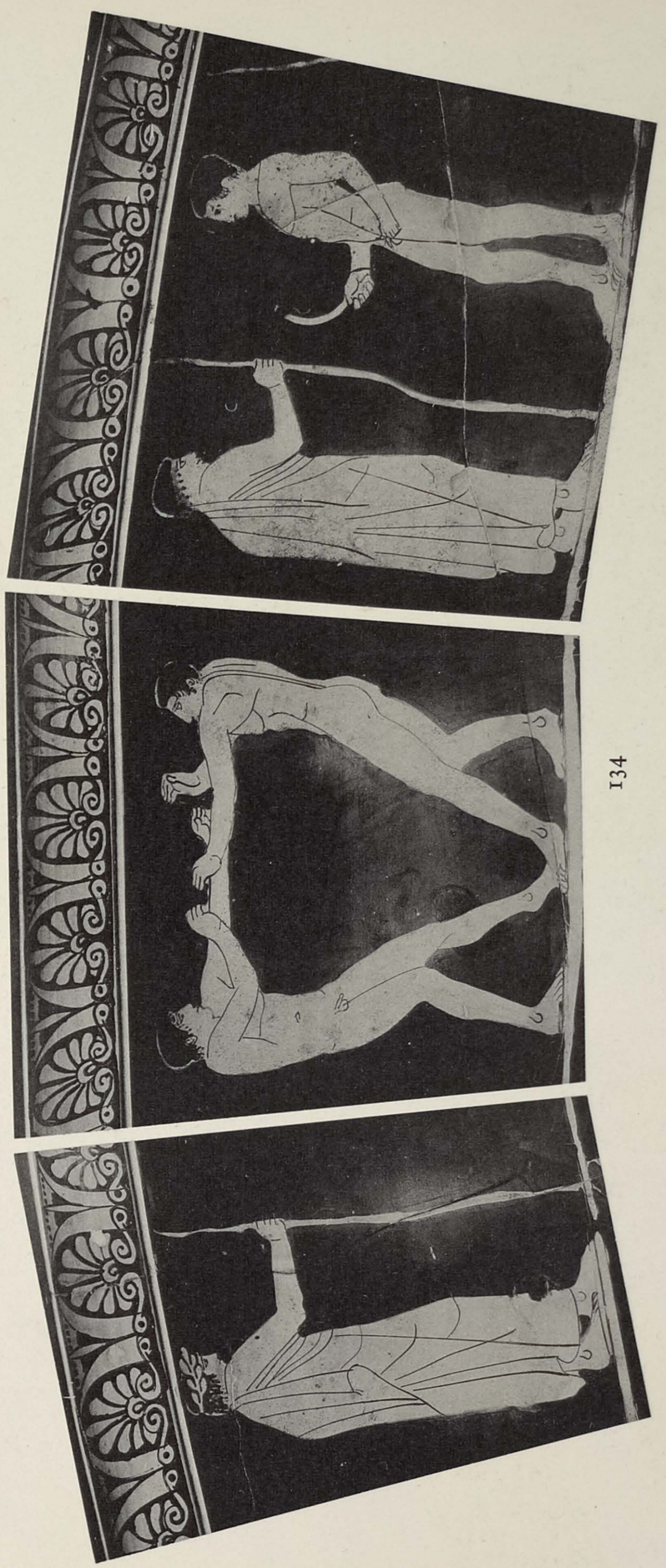
PLATE 133

PLATE 134



134

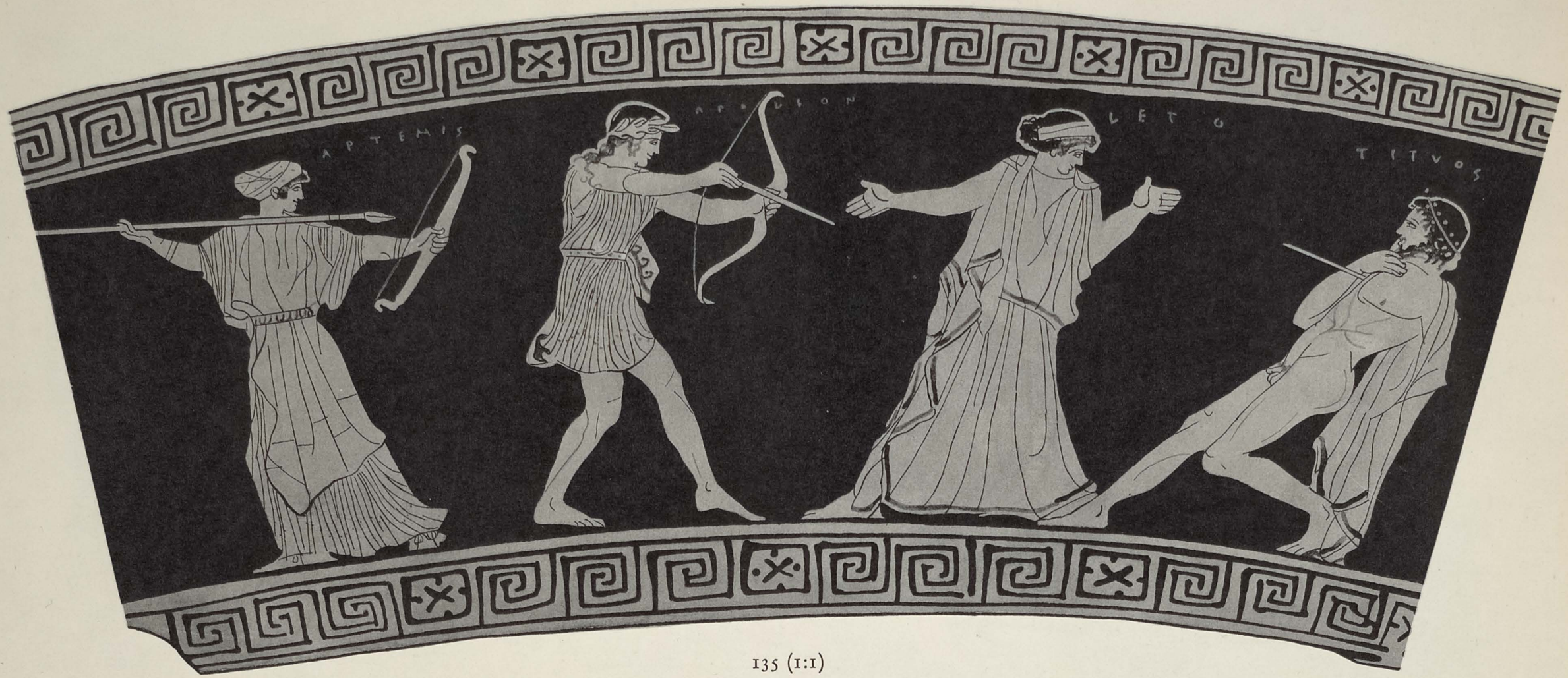
134

ΑΙΑΕΣ
ΠΕΡΙΘΟΣ
ΘΕΣΕΥΣ
ΗΕΡΑΚΛΕΣ
ΗΕΡΜΕΣ
ΜΕΛΕΑΓΡΟΣ

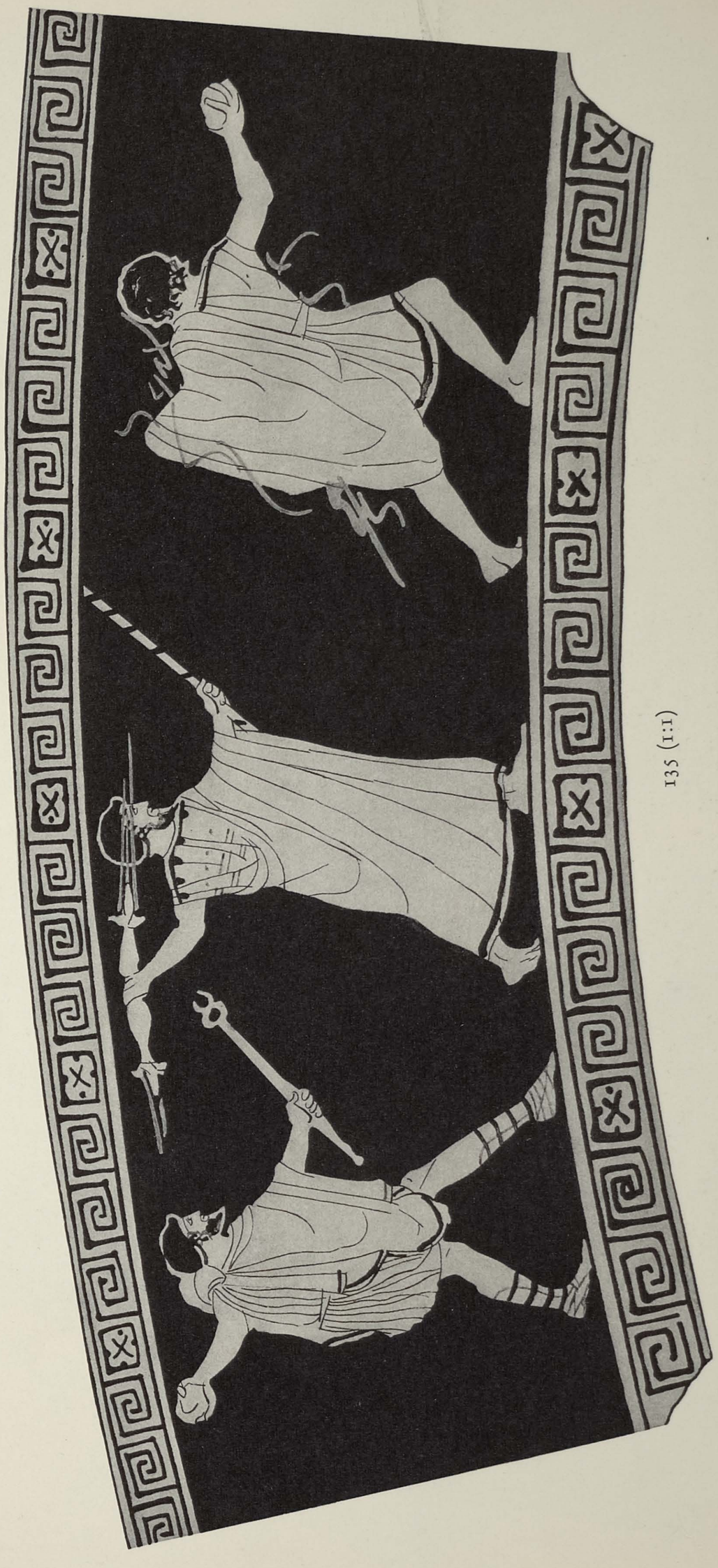
135 (1:1)

ΕΛΕΝΟΣ
ΑΙΑΣ
ΤΑΛΑΜΕΔΕΣ
ΠΕΡΡΕΦΑΤΤΑ

135 (1:1)



135 (1:1)



135 (1:1)

136

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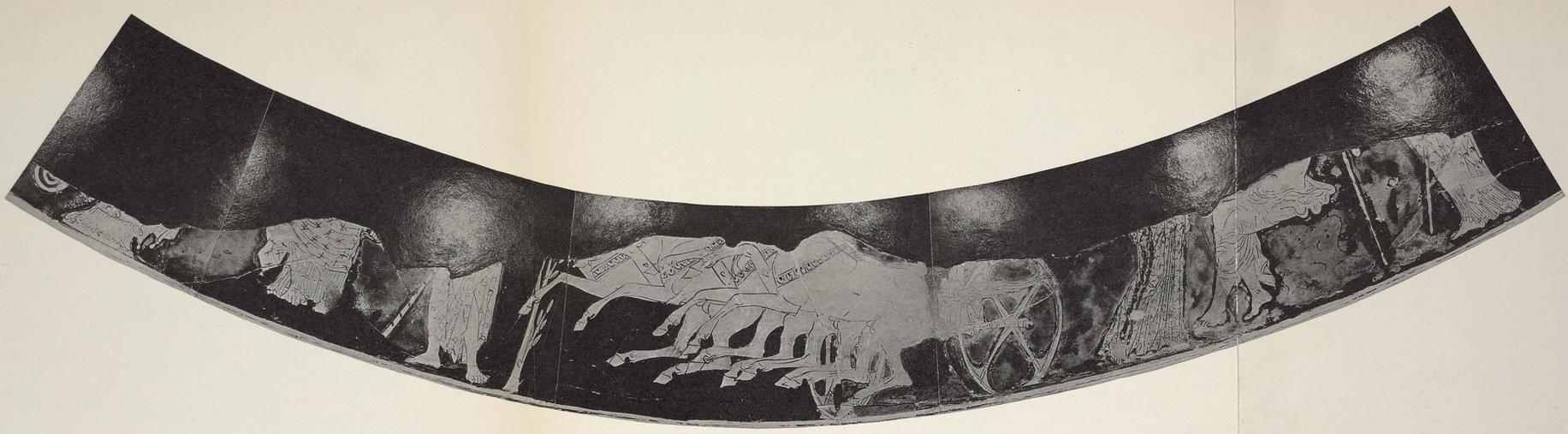
138 (1:1)

138 (1:2)

138 (1:2)

140 (1:1)

141 (1:1)



139

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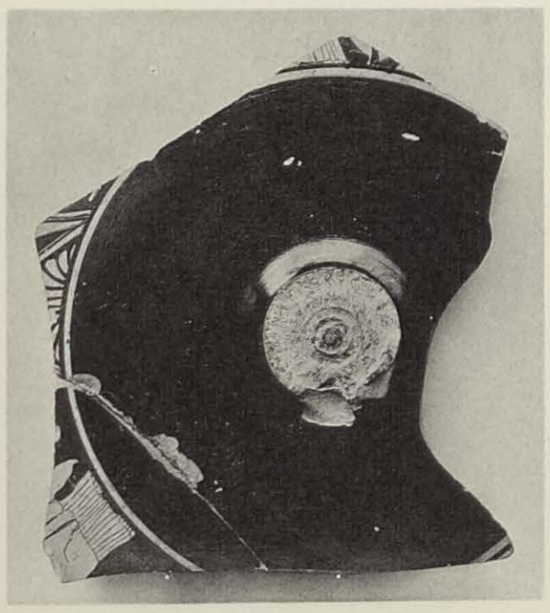

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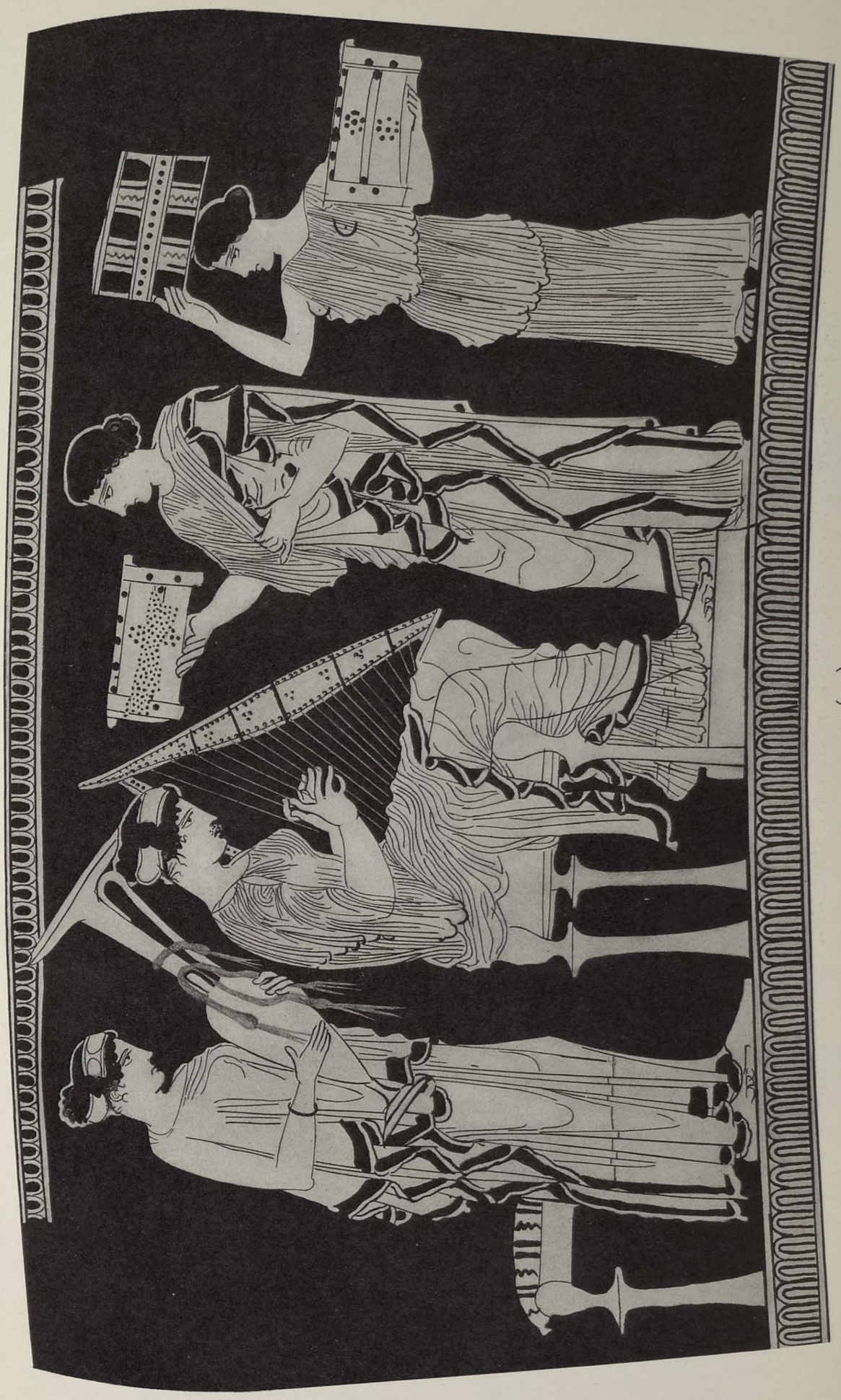
136



145 (1:1)

MM57441 8x10

144 (1:1)

MM57442 8x10

146 (1:1)

PLATE 149

149

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PLATE 151

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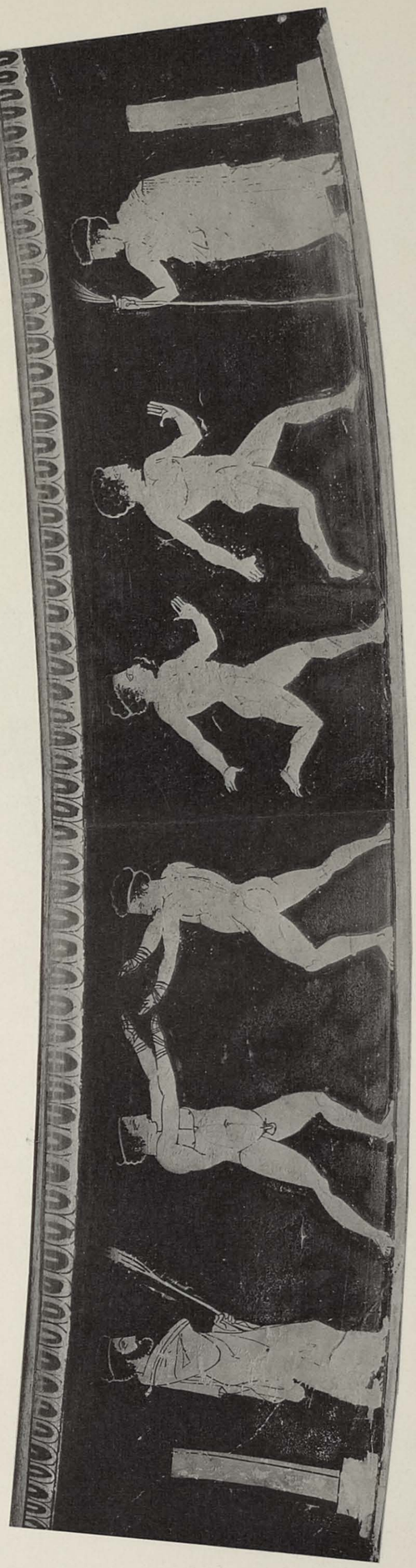
PLATE 153



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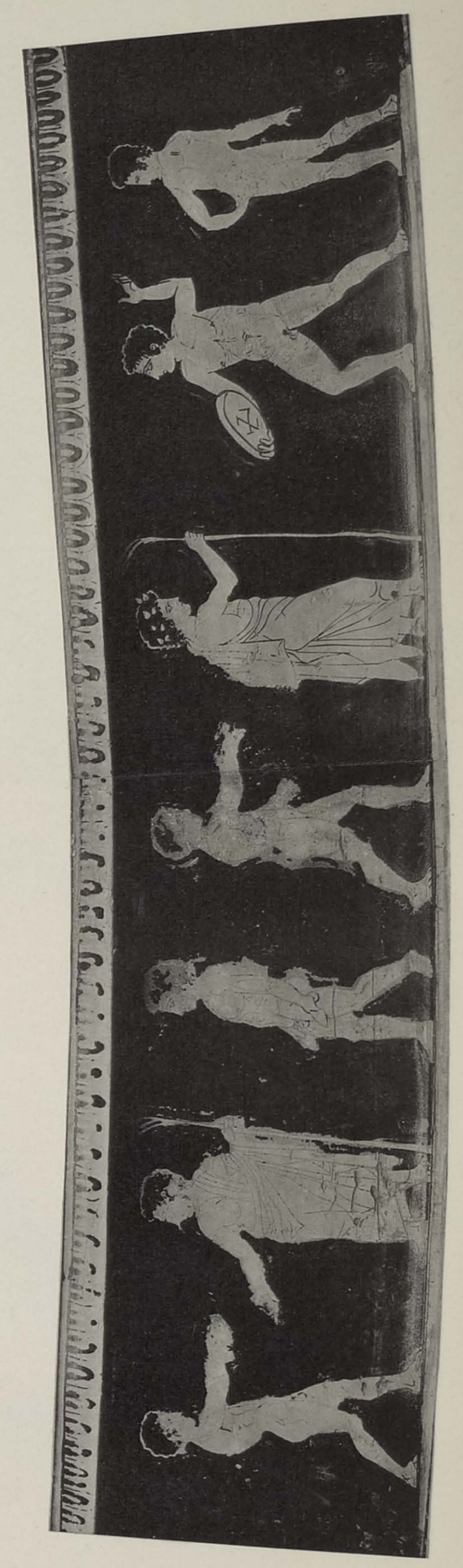

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PLATE 156

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158 (3:4)

159 (1:1)

159

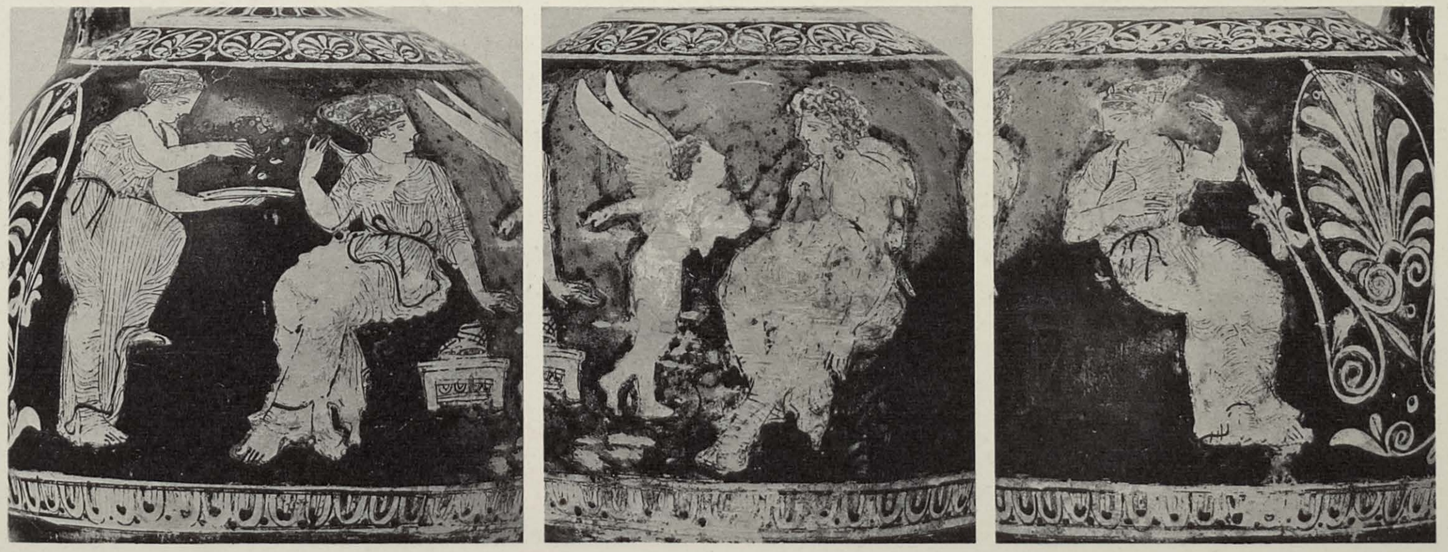

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PLATE 161

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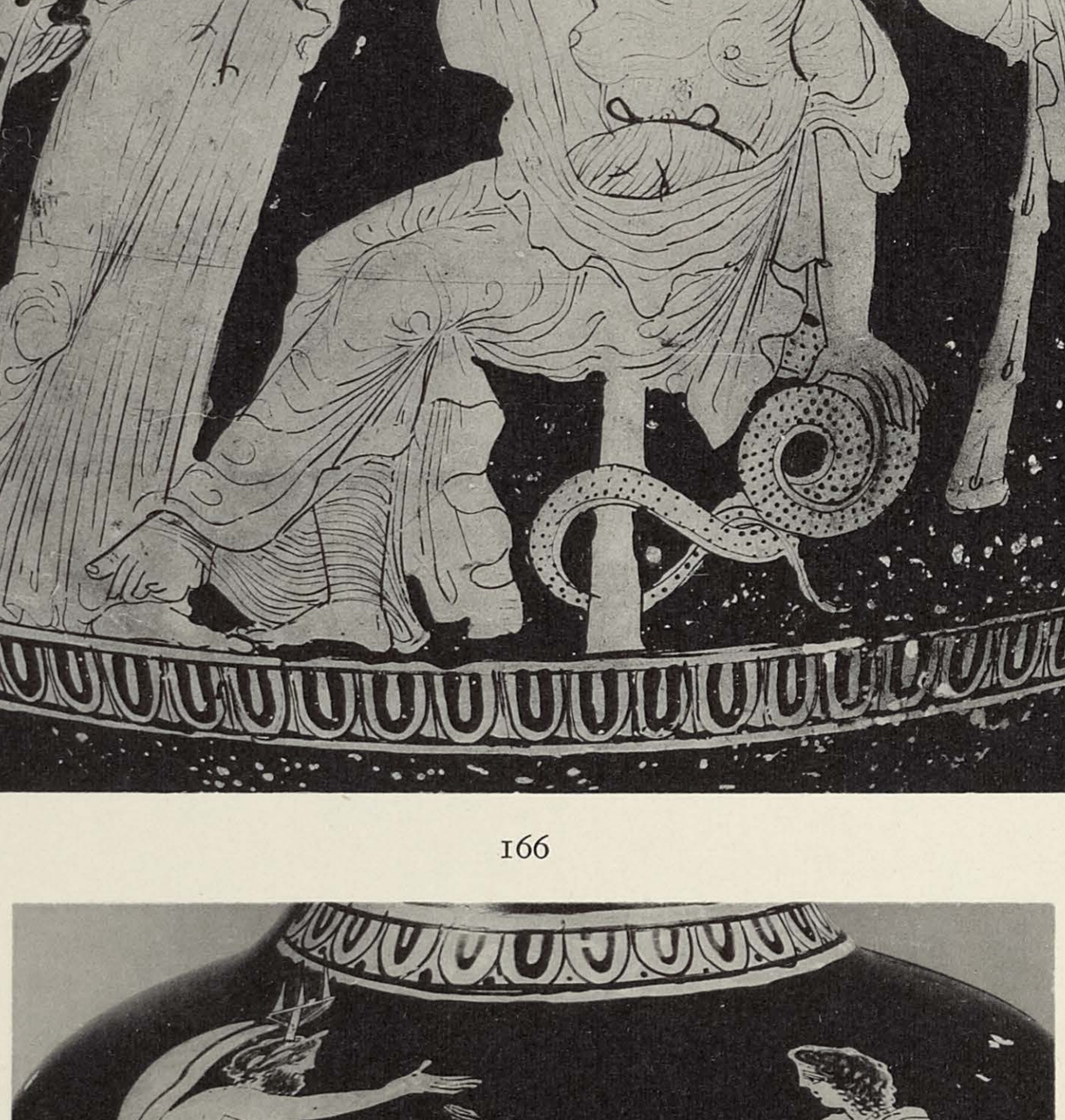

167

169 (1:1)

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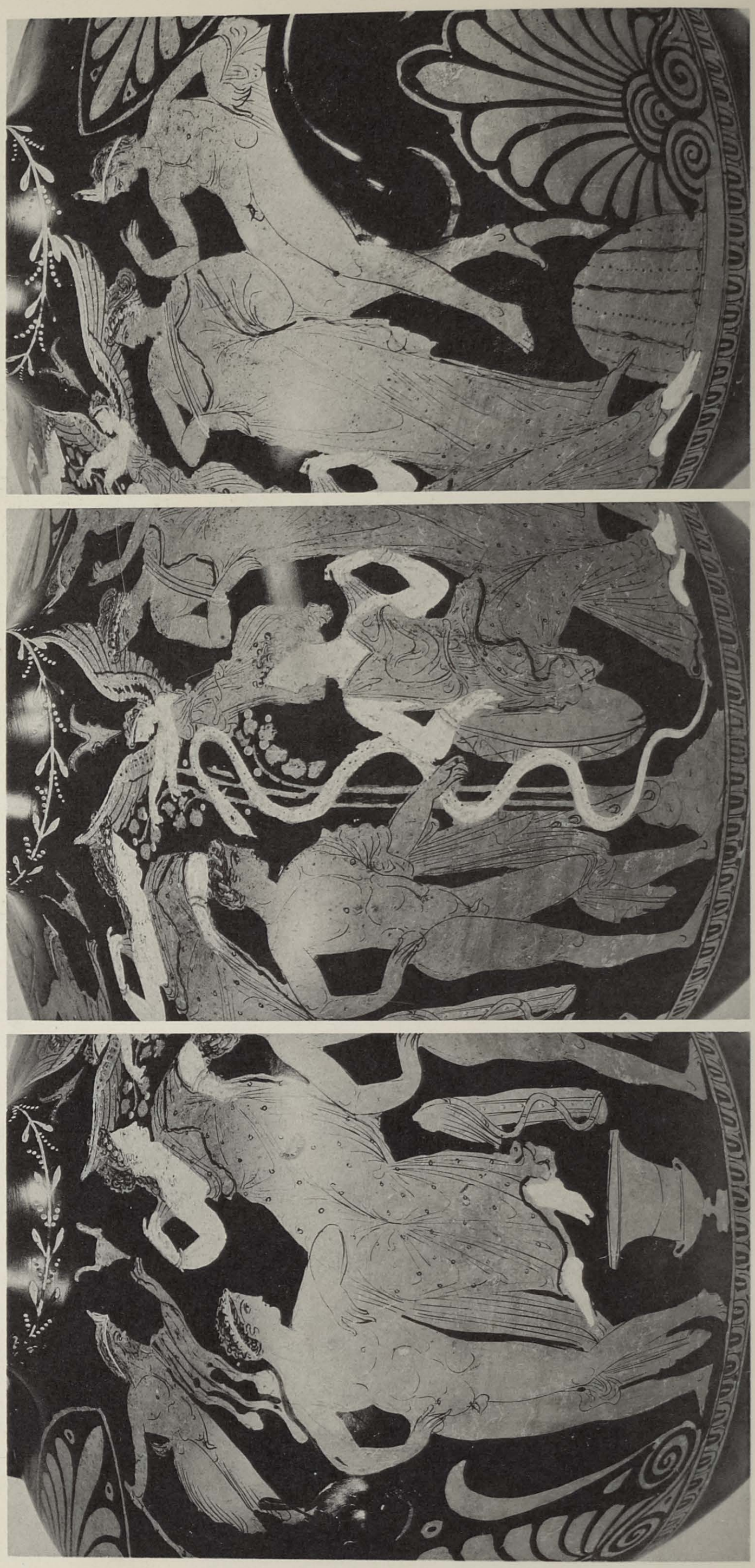
170

PLATE 166



168

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PLATE 168

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PLATE 170

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135

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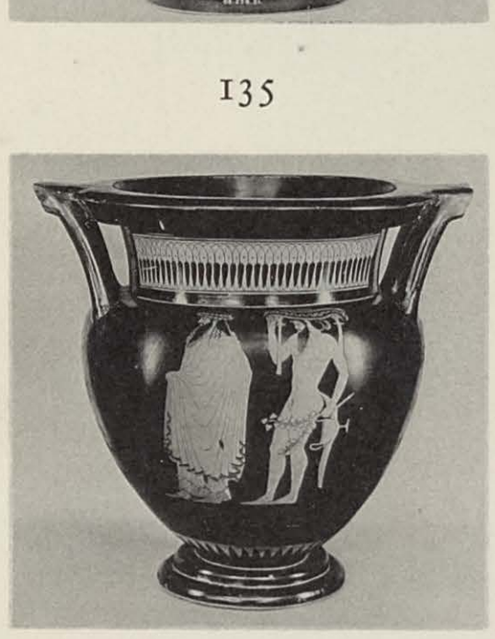

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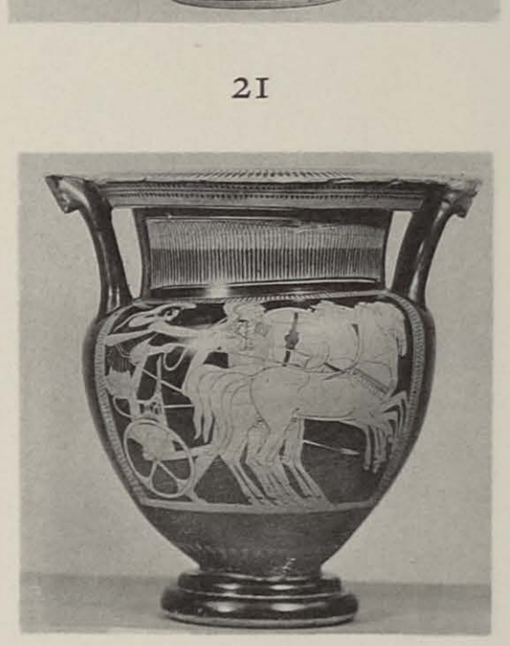

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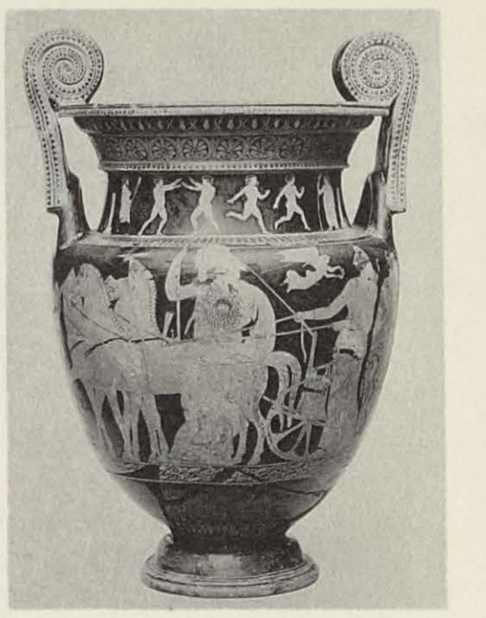

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PLATE 172

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PLATE 174

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PLATE 175

PLATE 176

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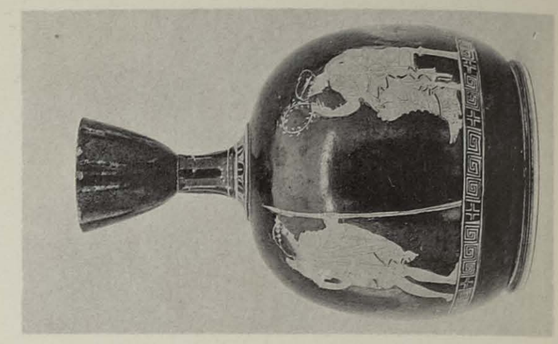

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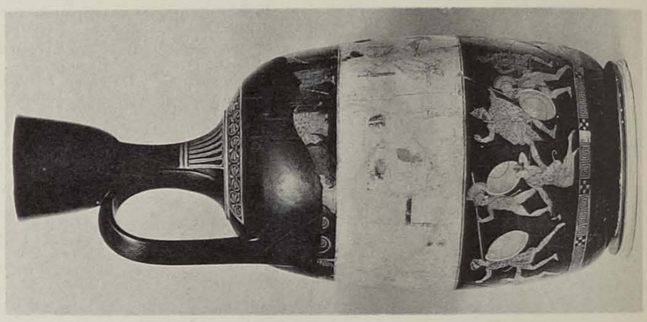

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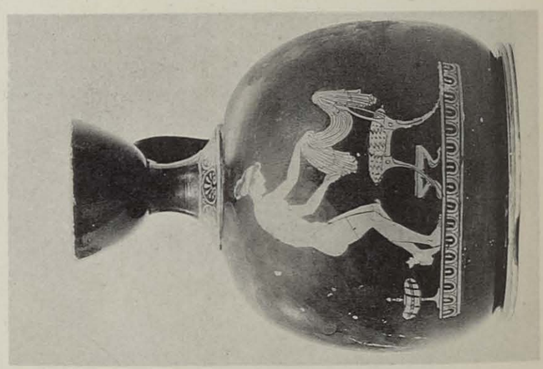

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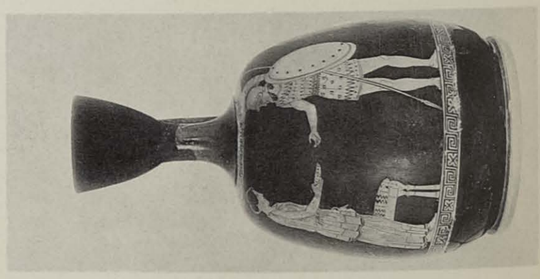

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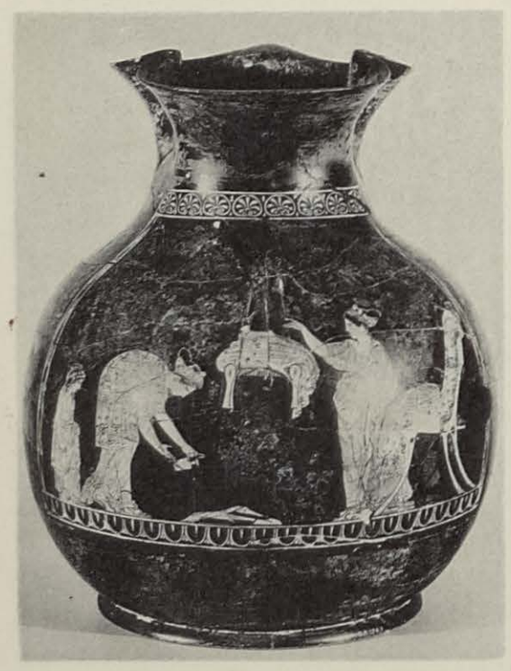

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PLATE 178

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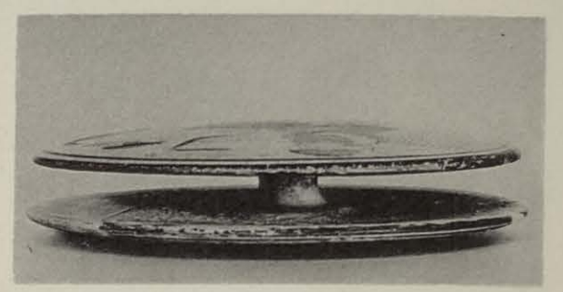

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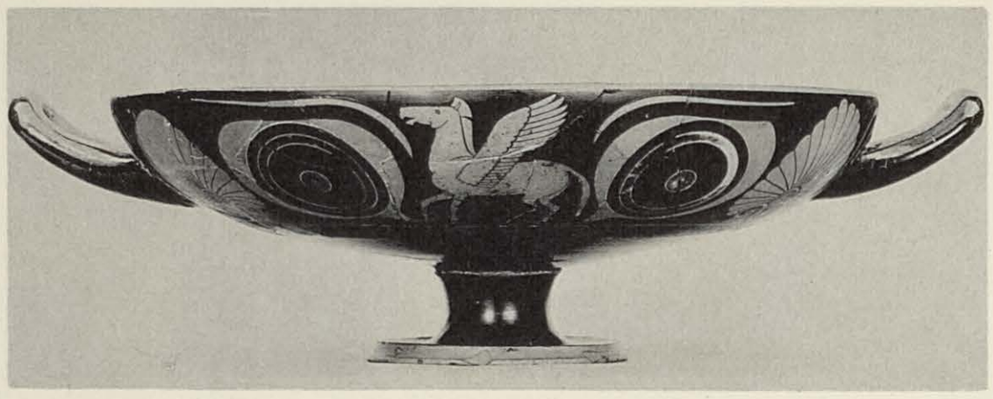

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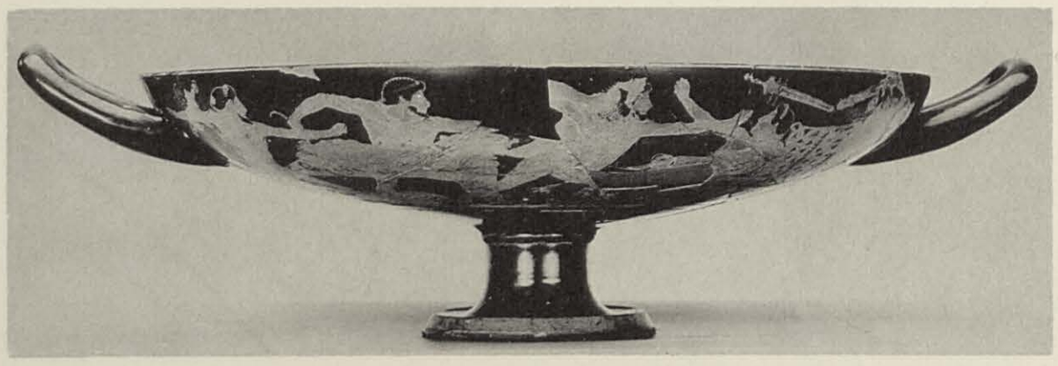

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PLATE 180

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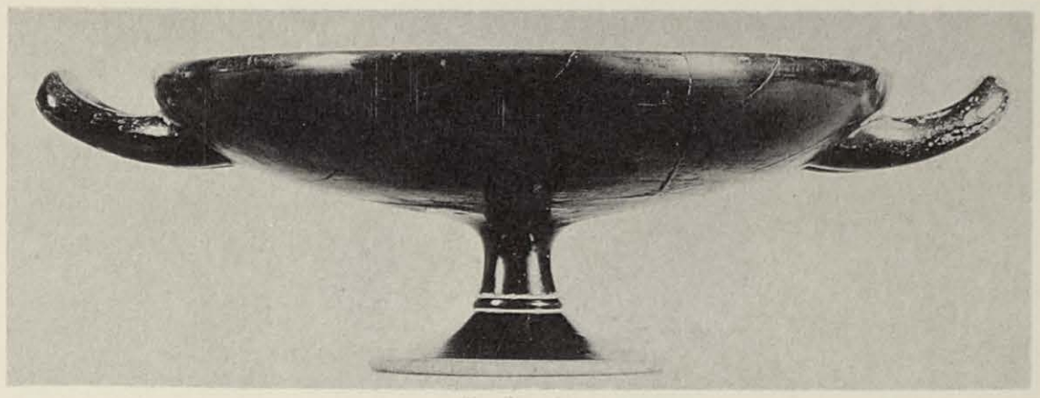

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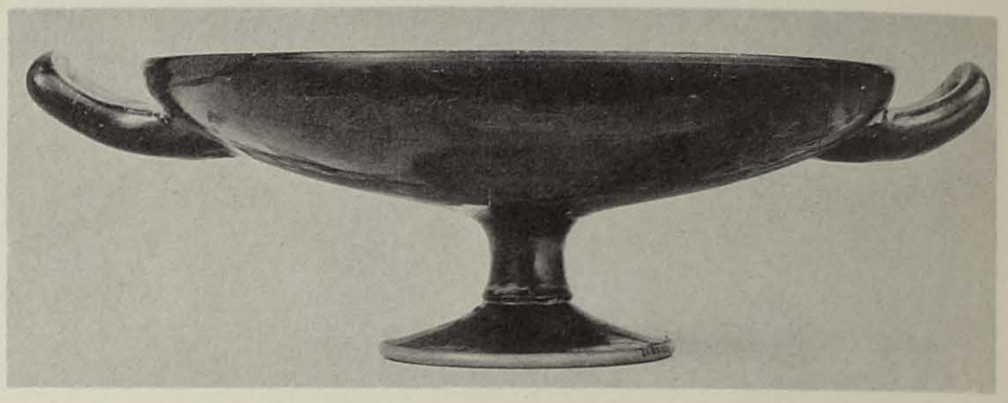

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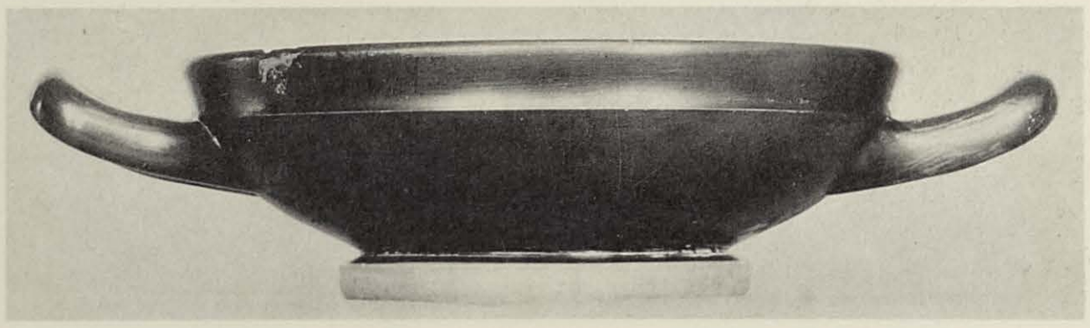

107

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